May 22, 1953

Mrs. J. Watson Webb
Shelburne Museum
Shelburne, Vermont

Dear Electra:

As you probably know, the LIFE problem has been peacefully resolved. Marjorie Eyer and I have burned up the wires for several weeks, but when I returned from Woodstock, where the second service for Kuniyoshi was held, the fire works started seriously that evening and all day Friday. Really tested my ingenuity or whatever it may be called, but LIFE editors can't bear to pass any story that does not tear somebody up, even a little bit. With special manipulation I finally broke down to a degree the rule about reading the text. It is completely, thoroughly and positively against the rules of the magazine to disclose a story before it appears in the publication. Fortunately, Marjorie is young and not too quick with it, thus I managed to get parts of the story which I could piece together at the end of fifteen or twenty conversations. The series sounds excellent. The closing paragraph was particularly sympathetic and was based entirely on the fact that it was a People's Museum for the public's enjoyment. The "do not touch" signs were a vital obstacle and without the removal of these, the whole paragraph would have had to be rewritten and might have ended on an unpleasant note. Unfortunately Eliot was in Mexico and I could not get his assistance in this. Thus, I took it upon myself to guarantee that there would be no "do not touch" signs any where in the museum. I pointed out that some objects are delicate, others small enough for some one to consider a souvenir, but that such objects would be placed under glass or would be temporarily removed until they could be properly and safely displayed. I guaranteed that there would be no such signs, certainly through this summer, and I hope that you will bear with me in this respect. The guides of course have the privilege of asking people verbally "not to touch".

The issue was on the press last night when Miss Hammond and Miss Hall, the Editor in Chief, called me to get this final assurance, which I gave them. It is now being run off in seven million copies and I am sure that it will turn out to be one of the best features LIFE has had, and that you will be pleased with it --- and it will burn up the other forty-eight museums in the field.

I was very distressed to learn that you were ill, but frankly not

May 19th, 1953.

Mr. Allan McNab, Director,
University of Miami,
Coral Gables, 46, Florida.

Dear Mr. McNab:

It was good to hear from you. Incidently, I just learned that you are planning to lead a double life and congratulate you on your energy. You know, of course, that I am referring to the Society of the Four Arts.

Indeed it will be very nice to see you. I expect to be in town all during the month of June, except for long week ends. Give me a ring when you come in, and we can make a definite date at your convenience.

Sincerely yours,

EGH:l

P.S. Incidently, I am doing some secretarial work for John Maxon, Director of the Museum of the R.I.School of Design in Providence, who has arranged for a memorial exhibition of Niles Spencer's work to be held in Providence in November of 1953. The Akron Art Institute will have the show from January 12th through February 7th, 1954, and now the Walker Art Institute request it for some period in the Spring. It occurred to me that with your two institutions one or both certainly should be interested to have this important show. I do not have to tell you what an important contribution Spencer has made to contemporary art, and how impressive an exhibition of his would be. Since the artist left only 11 unsold pictures - only six of which are of importance - most of the exhibition will have to be borrowed from Institutions. There will be no problem about that, particularly in view of the fact that our plan was to have approximately 25 to 30 paintings in all. If you want to have the show, will you be good enough to write me accordingly and send a copy to Mr. Maxon?

May 28th, 1955.

Mr. Jerry Bywaters,
Dallas Museum of Fine Arts,
Dallas, 10, Texas.

Dear Jerry:

Since Charles Alan has had the matter in his hands, I have referred Harwell's correspondence to him for further follow-up.

Whether I will have fled or not, I shall make it my business to be in New York on June 23rd with the red carpet and an air conditioner all prepared for your visit.

Sincerely yours,

RGH:l

May 9, 1953

Miss Doris Drummond, Chairman
Class Gift Committee
410 South Mandelle Hall
Mount Holyoke College
South Hadley, Massachusetts

Dear Miss Drummond:

In Miss O'Keeffe's absence, we finally opened your letter addressed to her. She is in Europe at the present time and will not be back for one or two months.

Knowing her, I feel that she will be touched by the suggestion and will want to cooperate with you.

I will take it upon myself to reduce the price of a small flower painting of superb quality to meet the figure you suggested. If you would like to come in to see one or two pictures which might fit into this category I should be very glad to cooperate, or if you prefer to have us send them to you on approval, paying the shipping and insurance, this can also be arranged.

Sincerely yours

EGH:a

May 16, 1953

Mr. Robert Miller
The Arlington
Pittsburgh 32, Pa.

Dear Mr. Miller:

I am so sorry that the photograph we sent you of the Sheeler painting did not reach you, and I am therefore enclosing it with a letter via first class mail so that no further slip-up can occur.

I shall be grateful for any assistance you may give us in connection with the advertising department boys.

Sincerely yours

EGH:a

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER *FLORA WHITNEY MILLER, PRESIDENT*

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPring 7 0770

HERMON MORE, *Director*
LLOYD GOODRICH, *Associate Director*

JOHN I. H. BAUR, *Curator*
ROSALIND IRVINE, *Associate Curator*

MARGARET McKELLAR, *Executive Secretary*

Mrs. Edith G. Halpert
32 East 51st Street
New York, N. Y.

Dear Edith:

Thank you for your helpful notes. The booklet is going better than I hoped and will certainly be finished this spring.

Saul Steinberg is in Europe but Mrs. Parsons thinks he might be willing to do the illustrations for somewhat less than his usual fee. She says she will write him about it. Will you or Mr. Solinger follow up on this as I have no idea what you want to spend?

Best in haste.

Yours sincerely,

Jack Baur

May 22, 1953

Baum

KARELSEN, KARELSEN, ROSENBERG & BAUM
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE
NEW YORK 17, N.Y.

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 6-[illegible]

EPH A. KARELSEN
FRANK E. KARELSEN
MORTON G. ROSENBERG
JOHN T. McNALLY, JR.
FREDERICK BAUM
MALCOLM R. LAWRENCE
HERBERT STERN
FRANK E. KARELSEN, III

May 18, 1953

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, N. Y.

PERSONAL

Dear Edith,

Enclosed are two copies of draft of an agreement between DG, the new corporation, and Allen, and an agreement between you, the new corporation and Allen. These should be read very carefully by you, since I am not sure that I covered the points exactly as you have in mind.

It is essential that we be sure that the making of this contract with Allen would not impair the carrying out by you of Marin's contract. It would be advisable to review Marin's contract to make certain of this.

My examination of the papers contained in your minute book does not reveal any certificate extending the existence of DG beyond September 25, 1946. There are minutes of a meeting of stockholders held June 14, 1945 which authorized making the corporate existence perpetual by filing a certificate at Albany, and the minutes directed that a copy of the certificate be annexed thereto, but I do not see any copy of any such certificate and I wonder whether the same has been executed, and if so, where a copy might be.

I will be glad to discuss with you any questions you may have with respect to the enclosed agreements.

With kind regards,

Sincerely,

Fred

FB:hc
encs.
By Hand

PAUL J. SACHS
WIDENER LIBRARY · ROOM F
CAMBRIDGE 38 · MASSACHUSETTS

KIRKLAND 7-7600
EXTENSION 2170

May 20, 1953

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

This has been a great week for the drawing department, for in addition to your splendid gift of the Siporin drawing we have just received from a former pupil of mine, Mrs. Chas. W. Phinney, a rare and beautiful Ingres landscape, something that was lacking in our fine Ingres collection. I now look forward to the receipt of your Siporin which may indeed have already arrived at the Fogg. I must have told you in my earlier letter (but there is no harm in repeating it) that the drawing you have given us is in my considered opinion the finest work by the artist that I know -- a real addition to the developing collection of modern drawings to which in the days that remain I shall try to make carefully selected additions.

I am very happy also to have been able at long last to acquire the superb Sheeler which I so much wanted, as you know, when first you showed it to me.

With kind regards and renewed thanks,

Sincerely yours

Paul J. Sachs

RAYMOND R. MEYERS, M. D.
518 ONTARIO STREET
BUFFALO 7, N. Y.
RIVERSIDE 5995

May 6 - 1953

Downtown Gallery
32 East 51st St.
New York NY.

Dear Sir -

The painting "Compote Two Oranges" by Walter Meigs was shipped back to you in February 1953. Please check this and give me account credit for the $120.00 that was charged to my account.

I'm enclosing a check for One hundred and eighty five dollars $185.00 - leaving a balance of $100.00

still due.

Will take care of this balance next month.

Thank you,

Sincerely
Evelyn Meyers

P.S. Please tell Mrs. Halpert that Doc and I will be in New York June 1st and will get in touch with her then.

5. -- Additional folk art. We have spoken of a fighting cock weather vane (#205 ?). Also a horse (#1244) and a still life painting on velvet, "The Tipped Bowl" (#312).

I listed another fighting cock #1273, but believe #205 was first choice. You mentioned that I could see these pieces. I am in no hurry, but am thinking that you may want this matter clarified.

I do thank you for many courtesies and the thought you have given my Collection problems.

Sincerely yours,

Elizabeth S. Navas

Elizabeth S. Navas
Trustee of the
Louise C. Murdock Estate

258 Barcelona Road
West Palm Beach
Florida

5-11-53.

Dear Mrs. Halpert:

The McKims were in yesterday. I showed them the Dove pictures. They are leaving for N.Y. at the end of the week. They said they would drop in to see you and bring the photographs and look at the pictures. Frankly these photographs did not seem to me to indicate as interesting paintings as those I saw at the Metropolitan but you can't tell much from a photograph.

So you may expect a call from the McKims before long.

Yours sincerely,
[illegible]

INFORMATION COPY

LOUIS POMERANTZ

CONSERVATION OF PAINTINGS

27 WEST 15TH STREET
NEW YORK 11, N.Y.
CHELSEA 2-6371

May 1, 1953

One oil painting on fabric:
By Stuart Davis "TERMINAL" (30" x 40"h.) $45.00

Removed surface grime with water-dampened absorbent cotton; applied cotton gauze patch with wax-resin adhesive at rear of tear, lower right; fixed cracks with wax-resin adhesive where necessary; filled losses in paint layer with chalk-gelatine mixture where necessary, followed by inpainting with colors ground in polyvinyl acetate solution.

"FRANK PERLS D/B/A FRANK PERLS GALLERY
Pol. IF 48639 3/53 TRANSIT DAMAGE OUR
LOSS #72711"

To:
Mr. Paul E. Irish
Inland Marine Claims Department
Fireman's Fund Insurance Company
116 John Street
New York 38, N. Y.

INFORMATION COPY

THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

May 2, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York, New York

Dear Edith:

I managed to get down the other day and I spent another evening with Stewart Davis. The result of the two evenings I enclose. Won't you glance through this piece and drop me a line about it. I have also sent a copy to Stewart Davis. He was frank and pungent and I tried to catch something of this richness. I also want him to be happy.

If it distresses you that I simply let The Downtown Gallery take on your sex I can mention your name instead. Personally, I thought this marvelously effective.

I am not sure of the spelling of the word "eyeears" in the new painting, SEME. I did not write it down at the time. Please check me. All best wishes,

Hastily,

Fred

Frederick S. Wight

Enc.
FSW:js

May 23, 1953
118 Waverly Place
New York 11, N. Y.

Dear Mr. Sakura:

I want to express my appreciation for your consoling letter and cable after my husband's death. I was particularly anxious to communicate with you for I felt you should know how much the proposed exhibition and trip to Japan meant to him.

During these past agonizing months there webe two major things that sustained me, my husband's own personal courage and heroic efforts to overcome his illness and also his desire to have the exhibition in Japan. The exhibition meant everything to him, particularly the showing of some of his later work. Needless to say, we both had looked forward to the trip as well. He was too ill during this period to work out the list of paintings to be shown. However, Yas always thought in terms of the future and the idea of having this exhibition in September helped him endure his illness and plan ahead. It was a great comfort to him to feel that his more recent work would be seen in his native land. Therefore, I just couldn't write you any sooner for I did not want to do anything that would shatter his dream or hopes or in any way arouse his suspicions that he might not live to accomplish his aim.

My hope now is that Mainichi has not abandoned the idea of holding this exhibition. It would not have to take place as planned in September but perhaps early next year so as to give his gallery and myself time to make the necessary arrangements. I am fairly certain that in view of the fact that it would now be a memorial exhibition, lenders will be less reluctant to part with their paintings. Also, I believe, we can arrange an exhibition that will live up to my husband's standards as well as those of Japan with its long and distinguished art tradition.

It will mean a great deal to me and also to our friends if we could carry out the exhibition as Yas had wished and which was so close to his heart. I hope that you, who I regard as a friend, will be in accord with my plan and that Mr. Honda and Mainichi will also look upon it favorably. I feel very fortunate that I had the pleasure of meeting you and so feel free to call upon you to help in this matter.

I am planning to write to Mr. Honda in a week or two but in the meantime I would be grateful if you would convey my thanks for his cable.

With my sincere best wishes and fervent hope that the exhibition will be approved,

Sincerely yours,

Mrs. Yasuo Kuniyoshi

THE BALTIMORE MUSEUM OF ART

WYMAN PARK • BALTIMORE 18, MARYLAND

May 19, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I regretted very much to have missed you on my brief visit, but I enjoyed seeing your gallery and the exhibition of your "youngsters". (I am probably partial to Knipschild's work, which I have liked from the moment I saw his first work, but I feel he is the most exciting member of the group.)

Thank you very much for sending us a shipment of his drawings and woodcuts. The Museum bought both prints and a member of our staff purchased "Coastline #1". The casein drawing and one gouache were returned to you May 15. Please bill the Baltimore Museum of Art (Print Department) and Mrs. Gordon Rhodes, c/o Baltimore Museum of Art for the gouache.

With best regards, also to Mr. Allen, I am

Sincerely yours,

Gertrude Rosenthal

Gertrude Rosenthal
General Curator

May 12th, 1955.

Professor Constantin A. Pertzoff,
Bedford Road,
Lincoln, Mass.

Dear Professor Pertzoff:

May I take this opportunity to thank you and Mrs.Pertzoff for the generous loan of your painting, "The Crowning with Thorns", by David Aronson. This is such a key painting in the artist's career that our exhibition would have been sadly lacking without its inclusion.

The painting was shipped to the Boris Mirski Gallery today via the Boston Trucking Company. When it has been returned to you in good condition, we would appreciate it if you would sign and mail the enclosed card to us.

It was a pleasure to meet you both, and I do hope that you will visit us the next time you are in New York.

Sincerely yours,

CA:l

May 28th, 1955.

Mr. Bartlett H. Hayes, Jr., Director,
Addison Gallery of American Art,
Phillips Academy,
Andover, Massachusetts.

Dear Bart:

And so ends the Zerbe saga. A bill is enclosed. The picture will be shipped to you next week, and should really call for a big celebration. The next time you are in town, let's get pie-eyed together.

Yes, Kuniyoshi's death was a tragic loss to us all. I was particularly affected since he has been a close friend for thirty years, as well as one of my favorite contemporary artists.

Sincerely yours,

EGH:l

C O P Y

May 13, 1953

Dr. Harper
State University of Iowa
Iowa City
Iowa

Dear Dr. Harper:

At the request of Mrs. Edith Halpert of the the Downtown Gallery, we are forwarding Marin's "Movement in Grey, Green and Red #2" to you for your Contemporary Art Exhibition. She tells me that the picture should be in your hands by May 29 so we will ship it in time to reach you by that date. It will be sent by express collect and our regular shipping notice will be mailed to you when the painting leaves the gallery.

With best wishes for the success of your exhibition,

Sincerely yours,

Edgar C. Schenck
Director

ECS:eb

c.c.-Mrs. Edith Halpert

May 8th, 1953.

Mr. Paul R. MacAlister, President,
Industrial Designers' Institute,
1226 North Dearborn Parkway,
Chicago, 10, Illinois.

Dear Mr. MacAlister:

Our photographer, Oliver Baker, advised me that you want a photograph of the eagle listed as #1167 on his records. I told him to go ahead and send the print to you, but I do want to make certain that whatever publication uses the photograph the necessary credit will be made - "Collection of Edith G. Halpert".

For your information this eagle has a 5' wing spread and measures 14" in height. The original use is undetermined. Ifound it in Pennsylvania, but doubt whether it emanated from that locale.

How is your book coming along? It will be nice to hear from you.

Sincerely yours,

EGH:l

TEXAS CHRISTIAN UNIVERSITY
FORT WORTH, TEXAS

SCHOOL OF FINE ARTS
ART DEPARTMENT

May 25, 1953

Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Director:

The paintings you sent for exhibition in our Fine Arts Gallery have been crated and turned over to the Railway Express.

We have retained one of these

#71 Reiss Yesterdays $425.

The formal requisition will be sent as soon as the order is confirmed.

With best wishes, I am

most sincerely yours

S. P. Ziegler
Samuel P. Ziegler
Art Department

May 26th, 1955.

Mr. Harris Prior, Commander, USNR,
Naval Air Material Center,
Naval Aircraft Factory,
Philadelphia, 12, Pa.

Dear Mr. Harris:

Thank you for your letter.

Indeed, I shall be very glad to "bear with you", and you may take all the time you like. I appreciate your position in the matter.

Mr. Budd has not dropped in. When he does, I shall be glad to show him the painting. Incidently, have you talked with David Rosen who, I believe, spends a good deal of time at the Philadelphia Museum? He examined the still life, and, from what he said, was convinced that the signature was simultaneous with the painting. Also, if you would like to present it to any expert, do not hesitate to ask for it.

Sincerely yours,

EGH:l

% American Express Co.
Rue Scribe
Paris, France

May 16, 1953.

Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I was not surprised by the action taken by you regarding the termination of our contract. In your letter of January 14, 1953, you gave me the privilege to ask for a release. I did so immediately. After waiting more than three months without any reply, from you, I was compelled to write to ART DIGEST. The contents of that letter are the result of my dealings with your organization. There is nothing in it "distorted or inexcusable". On the contrary, it was a most necessary letter. The facts are derived from our conversations in the States and in your letters to me here in Paris. I am very grateful to ART DIGEST for publishing that letter. Although it has prompted you to give me an immediate release, it will be informative to other young artists eager to make connections in the art world.

On December 22, 1952, I wrote you a long letter concerning the basic troubles that I had encountered since joining the gallery. I sincerely wanted to work them out with you, for my own benefit, and for the success of the Ground Floor Room. In your reply to that letter, you ignored or failed to understand the attitudes expressed. I felt that your letter was conceived not for me directly, but to the general art public who might read it. It creates a picture of you as a patron of the artists, undertaking tremendous financial responsibilities only because you believe in the artists. You point out things such as "artists are delighted if their names are mentioned in a local newspaper, and are overwhelmed when their names appear in a national publication". How am I to take that? Am I supposed to reflect and say, How lucky I am! What about the problems I put forth to you? When I said I couldn't work like a machine, turning paintings over to you before they were dry, where in your letter do I find reference to that?

One of the points that seems to distress you in my letter to ART DIGEST, is the statement "in order to please the gallery I would have to revert back to my earlier direction". You tell me to refer back to paragraph 3, page 2, in your letter of January 14th to me. It states there that the gallery does not dictate subject or size. I would like to say that the meanings of direction and subject are entirely different. Also, if the gallery is not interested in the direction of painters, how can I account for the conversation that I had with you in September, in which I found myself defending four of my paintings recently received by you, and discussing the future direction of my work? The actual experiences with your organization are realities to me and that which you would want others and myself

May 28th, 1953.

Mr. John Maxon, Director,
Rhode Island School of Design,
Museum of Art,
Providence, 2, Rhode Island.

Dear Mr. Maxon:

Thank you for your letter. Since corresponding with you, I have received word from Allan McNab of the Lowe Gallery, University of Miami, enthusiastically adding the name of his institute to the list of the Spencer exhibition sponsors. Also, when Mr. George D. Culler of the Akron Art Institute was here he volunteered to organize the program since I am not equipped for it, and you do not wish to undertake the work involved. If this is satisfactory to you, he can start planning dates, etc. However, we all feel that the show should start in Providence and the forthcoming season. Is there no possibility of retaining the original date of November, 1953? The other museums are perfectly willing to share the expense of the catalog, which seems quite imperative in the case of an artist of Spencer's stature and importance to the American art public.

I should very much like to get your feeling in the matter, as it would be nice to have the decision shortly so that the machinery can be set up.

Sincerely yours,

EGH:l

May 18th, 1953.

Miss Lucette Miller,
College Editorial Department,
Scott, Foresman & Co.,
433 East Erie St.,
Chicago, 11, Illinois.

Dear Miss Miller:

Permission is granted herewith for the reproduction of the poster, "Years of Dust", by Ben Shahn in your college anthology THE LITERATURE OF THE UNITED STATES. It is understood that permission is granted for this specific purpose only and for no other. The reproduction should be credited as follows: "Courtesy of the Downtown Gallery".

We do not have a photograph of this poster available, but I believe that you can obtain one from the Museum of Modern Art.

Sincerely yours,

CA:l

May 14th, 1953.

C. Russell Lewis Paint Stores,
Picture Framing Department,
115 Walnut Hill Village, Pa.

Attention: Miss Gloria E. Temple.

Dear Miss Temple:

In reply to your inquiry about the paintings of Georgia O'Keeffe, it is not possible to forward a catalog of her paintings nor do we handle reproductions of her work.

I am, however, enclosing a few photographs of available paintings. On the reverse of the photographs you will note all the information as to title, size, price, etc. If you have a client interested in any painting, we would be glad to send one or two on approval at your expense. We will allow you 10% discount on any sale consummated.

Sincerely yours,

CA:1

May 5th, 1953.

Mr. Milton K. Arenberg,
Robert Barclay, Inc.,
1234 West Fulton St.,
Chicago, 9, Ill.

Dear Mr. Arenberg:

I hope you and Mrs. Arenberg are going to be in New York during this month so that you will have an opportunity to see the new paintings executed by our younger artists. I think you will find several as exciting as the Oscar you purchased last December. If you are not going to be in New York and would like me to send some smaller items by these artists for your approval, I shall be glad to do so.

In any case, when you do visit this city I hope you will come to the gallery because it would be a pleasure to see you again.

Sincerely yours,

CA:l

May 8th, 1953.

Mr. H. Harvard Arnason, Director,
Walker Art Center,
Minneapolis, Minn.

Dear Harvey:

When Spencer died he left a sum total of eleven unsold paintings, several of which are very early experiments and were withdrawn for sentimental reasons by the widow. There are six that I can recommend, and they vary in size. The largest, "In Fairmount", priced at $5000.00 and a bigger version of the one in your exhibition is under consideration by the Museum of Modern Art. Another, "The Cement Mixer", is a small and relatively unimportant picture which I would not recommend for an institution.

Thus, I am enclosing photographs of the three paintings which are peak in quality and represent a cross-section of his subject matter in the latest period. The dimensions and prices are noted on the reverse side of the photographs. I did not send one of "Above the Excavation" since you have the original in your exhibition.

I hope that you decide on a Spencer at this time, as I am very eager to have him represented in the Walker Art Institute. Biographical notes are enclosed. Best regards -

Sincerely yours,

EGH:l

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

BLAKE-MORE GODWIN, DIRECTOR OTTO WITTMANN, JR., ASSOC. DIRECTOR

MONROE STREET AT SCOTTWOOD AVENUE

TOLEDO 2, OHIO

May 8, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

Now that we have completed coordination of the lists of pictures for our summer exhibition, we should like to include the paintings listed below, from your gallery.

Budworth has been instructed to pick up these pictures on or about May 20.

Our exhibition opens on June 7 and closes August 30. We shall try to have your pictures back on or about September 15.

It will help us greatly if you can complete the attached forms as soon as possible.

Would you please send us one glossy 8 by 10 print of each of the paintings, if you already have a negative?

I wish that our show could be larger so that we could include more of the fine paintings which I have seen this year, and I am very grateful indeed for the time and help which you have given me.

Sincerely,

Otto Wittmann Jr

Associate Director

OW:ll

TAM - Geology of Place
KUNIYOSHI - Oriental Presents
GUGLIELMI - Vertical Suspension
CRAWFORD - Cologne Landscape
KONIGSTEIN - Three Personages

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith: I am ready to drop dead! Miss Winchester wants to write an article in ANTIQUES about our museum. To me that is the tops in our field. Here is a copy of what I have answered her. Hope you approve. Also a copy of the list of weathervanes. As soon as I hear from her, I will let you know, but she may contact you before she writes me.

The gentlemen from the National Trust were with me here for two and a half days this week. They are wonderful friends, made fine suggestions, and left me BUSHED.

Pouring here and we are under water, but I shall not let myself get discouraged.

Affectionately yours,

Electra W.

May 15, 1953

May 7th, 1955.

Miss Belle Krasne, Editor,
Art Digest,
116 East 59th Street,
New York, N. Y.

Dear Miss Krasne:

Since, prior to its publication, The Downtown Gallery was not apprised of Wallace Reiss' letter to the Art Digest, for the sake of the record and for the sake of the artists who have a sense of responsibility and integrity, I am sending you for publication in the forthcoming issue, a copy of my letter addressed to Wallace Reiss four months ago - on January 14th, 1955.

Sincerely yours,

EGH:l

Tula., May 5, '53

Dear Mrs. Halpert—

When I saw Charles today he told me that although he understood what I was asking during our last conversation, you apparently did not. I cannot tell you how shocked I was to hear this. I thought I made myself clear and that you agreed to a new arrangement. Just for the record we agreed that you would accept my pictures on a consignment basis and receive the usual one-third commission.

I would appreciate hearing from you as soon a possible, since I find it hard to believe that this misunderstanding can exist after our talk which was so amicable and left me in such good spirits. I am puzzled at the situation.

Sincerely, [illegible]

Mr. Charles Alan
5516-5/11/53-Page 2

which Mrs. Lang does not. Enjoyed seeing many of Robert's fine pictures, but he has so many that a lot of them are hung in halls so that one cannot stand far enough away from them to secure the proper perspective.

Modern houses just do not lend themselves to either large pictures, or have enough space for a large number of pictures. The art dealers should really try to sell the wives of prospective clients on the desirability of the old fashioned, spacious, high ceilinged two-story houses. Modern architecture just does not provide sufficient space for pictures, and the galleries specializing in modern art should certainly "do something about it".

Kind regards.

Sincerely,

Sylvan Lang

Sylvan Lang

16

The George W. and Harriet B. **DAVISON ART CENTER**
WESLEYAN UNIVERSITY Middletown, Connecticut

May 27, 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of May 11 and your kindness in loaning us a Zorach. I had thought that I would have been in New York before now so that I could talk to you about the selection.

However, I am coming to New York on Wednesday, June 3, to return the Marins which Professor Green borrowed for our current exhibition (which has been very successful, incidentally). On Wednesday, I should like to look at the Zorachs.

At the same time I should like to discuss with you the possibility of borrowing six paintings by Walter Meigs for the summer session (June 29 to August 15). Walter looked at the proposed exhibition rooms when he was here last week and suggested that I arrange a loan through the gallery since you have a greater selection than he has.

Sincerely yours,

Hayden Scott

HS/d

Hayden Scott
Instructor in Art
and Humanities

May 1st, 1953.

Mr. William B. Jaffe,
745 Fifth Avenue,
New York, New York.

Dear Mr. Jaffe:

Since you were last at the gallery, we have received and sold several wonderful paintings by Jack Levine. I felt a little shy about writing or calling you each time. I believe I did call you once, but your secretary told me that you were away.

Now I am writing about our forthcoming exhibition of young artists. You have probably heard of the success of this group whom we introduced a year and a half ago. I believe that several of these boys fall into the range of your taste. And, I think you would find it extremely interesting to balance your fine collection of present day "old masters" with some examples of these future "old masters". Even though all the artists have achieved considerable reputation in the past year - several having been honored with one man exhibitions in museums and having won important prizes - their prices are still extremely low, and you could have the same pleasure that the early purchasers of Van Gogh and Roualt must be experiencing today.

I am looking forward to seeing you at the gallery.

Sincerely yours,

DES MOINES ART CENTER

GREENWOOD PARK DES MOINES 12, IOWA

Wed. ~~Dec~~
May 20 1953

Dear Edith:

Just a brief line, while I have it on my mind, to say thanks for your many kindnesses to me - It is hard sometimes to say or write what is really in one's heart: but I must try to tell you I appreciate your thoughtfulness and friendship - entirely beyond and above any business relations we may have had - It was good to be in your home and with your artists - I specially enjoyed getting a little acquainted with Charles Sheeler - he is fine -

Lois and Do Schramm were up yesterday and took me to dinner, and came out to the house - It is a beautiful Spring here -

As always,
Dwight K

RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island

RISD

Museum of Art

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

The Museum Committee met yesterday, and it appears that a Spencer Memorial Exhibition simply is not feasible during the season of 1953-54, especially since some commitment to a catalogue appears necessary. We are, however, willing to discuss an exhibition starting here in November of 1954 and then touring. I really prefer making our exhibition commitments well in advance, and if you think this a possible solution I will then undertake to write Arnason, Young and other people about such an exhibition.

Do let me know what you think.

Faithfully yours,

John Maxon
DIRECTOR

JM/bmd

27 May 1953

PORTLAND ART MUSEUM

WEST PARK AND MADISON PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

May 14, 1953

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

You will have received by now the work which you so generously lent to the University of Oregon and to the Portland Art Museum for subsequent showings of a very beautiful exhibition of twentieth century painting and sculpture. I trust that the return is in original condition.

The exhibition aroused intense and enthusiastic interest in both Eugene and Portland. To the University it was a thrilling first view of the landmarks of contemporary art; to Portland it was a rare and sustaining experience. The University has asked that the collaboration in assembling a significant exhibition be continued on an annual or biennial basis.

I am aware that the demands for loan of fine works increases to the point where it becomes difficult to accomodate the requests. We are therefore the more grateful for your generosity in this instance. Thank you very much.

Sincerely yours,

Thomas C. Colt, Jr.
Director

TCC:IY

CC: The Downtown Gallery

May 7, 53

Mr. Baumann - Los Angeles

Mr. Irish - New York

FRANK PERLS D/B/A FRANK PERLS GALLERY
POL. IF 48839 3/53 TRANSIT DAMAGE OUR
LOSS #72711

With reference to previous correspondence attached is a bill in the amount of $45.00 from Mr. Louis Pomerantz to cover the cost of the painting restoration.

We suggest you make payment to Mr. Pomerantz directly.

FKI:ES...FF

[May 23, 1953]

MRS. J. WATSON WEBB
SHELBURNE, VERMONT

Dear Edith,

So many, many thanks to you for all you have done in helping with Life. As far as I can see we are mighty lucky but I fear that they have worn every one out. Due to lack of voice I missed the woman who is doing the writing , from what I hear she was fierce. Miss Byard is sweet and so enthusiastic but she too I guess had a mighty toughtime. I am better today but have had a fierce cold real grippe I guess. Now how do we go about getting some reprints of Life or extra magazines. I hate to ask them and still I think it would be nice to have some of them. Don't you? I wrote Mr. Newman that the Mother and child and the Mc Goldrick family were rubbed and had no end of whit stuff over them more chalky than Mildew but the others were all fine.

The woman in Yellow is too big for the Dutton house but am sure she will be fine in the Vermont house. Have not tried her as yet.
The Mother and child is big too but I have her in one of the bed rooms. The Landscape and Woman in shaker costume and woman in Green are all in theLiving room. Why not send up by Express the one of the three children if it is smaller and I know I could use the Lady of the Lake . Am glad I did open the paintings as otherwise that stuff might have hurt them more.

Am trying to get stands made for the last big Eagle. Every one is on the grounds. Such weather and we just cannot be ready by the Ist of June Worry wont help me either. I am doing all that I can.

Miss Winchester did try to phone you but you were away so please phone her. It was Mr. Wiggins who poisoned me against her and told me such mean things she said about me. I do hope she will select the Centaur. He is so fine. I miss you and can't tell you how very very much I appreciate all you do for The Museum and for me. If ever a gal had a pal you are the one. Will write more later but I can just keep my head above water

present day monetary value?

Thank you—

Truly,

Mr. Nathan Rosenbluth
1757 Topping Ave.
Bronx - 57
N.Y.C.

I think the character of his collection was similar to yours. It was composed of smaller paintings - each one a truly fine example of the artist. He had a fine Lautrec and small Cezanne and Van Gogh which were as good as any by these artists that I have ever seen. The whole collection had a consistency and a coherence and represented an extremely perceptive taste. I think that you and Jean could build as interesting and as important a collection of contemporary American paintings.

I hope you are pleased with the Heliker, and I am looking forward to hearing from you.

Sincerely yours,

CA:l

P.S. We will bill you for the painting, so you do not have to hurry about paying for it.

May 21, 1953.

Mr. Nelson W. Aldrich, General Chairman,
1953 Boston Art Festival,
58 Newbury Street,
Boston, 16, Mass.

Dear Mr. Aldrich:

Due to the erratic schedule of the Boston Trucking Company, by which we are shipping the paintings by our artists for the Festival, it seems very doubtful that the paintings will be there before next Monday, May 25th.

As we are sending examples by several importamt artists, which should enhance your show, I am sure you and your committee will be understanding and fogive us for the inconvenience we may cause you.

Mrs. Halpert joints me in wishing you an even greater success for this year's festival.

Sincerely yours,

Carl

THE BUTLER ART INSTITUTE

FOUNDED 1919

Gallery . . . . 524 Wick Avenue
YOUNGSTOWN · OHIO

Answered EH

May 19, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your letter of May 16. We were very sad here to learn of Kuniyoshi's death. He had always been very good to us in many ways and I considered him a friend. We are very glad to note that we may have a Kuniyoshi painting and also a Burlin, as former jurors and are also very glad to know that you are sending a group of paintings by the other members of your group.

Budworth is to pick up the paintings on or before the 26th of May, as our truck will be at Budworth's to pick up the paintings on the morning of the the 27th. We are sending a list of paintings coming from you to Budworth, copy enclosed. If however, there are any additional paintings, do not hesitate to include them as there will be plenty of room in the truck.

Your recollection of the fact that these pictures will be transported from New York to Youngstown and returned free of charge is correct, other than the stipulation that the $2.00 entry fee be paid by each artist.

We will make blanks up for these paintings when they arrive but will appreciate the titles and the prices at your earliest convenience.

Dorothy joins me in sending our best.

Sincerely yours,

Joe

Jos. G. Butler,
Director

JGB:bj
Incl.

May 14th, 1955.

Mr. Sylvan Lang,
717 Ivy Lane,
San Antonio, 5, Texas.

Dear Mr. Lang:

I appreciated your long letter of May 11th. By this time you should have received the Kuniyoshi and Levine. I am writing you at once because we realize that the Levine was promised to an exhibition at Brandeis University, Waltham, Massachusetts, The exhibition is being held in connection with their Festival of the Arts. This year the theme of the festival is the comic spirit, and a survey of humorous paintings and drawings will be displayed.

The Levine was promised some time ago. Whether you decide to purchase it or not, would you ship it directly, express collect, to Brandeis University so that it will arrive there before June 5th. This means that it should be shipped no later than May 29th. I regret to put you to this trouble, but in order to make it easier for you we sent the paintings in separate cases. If you purchase and lend the painting, it would be returned to you in July.
I am glad to hear that you are really moving forward in your building project. I can well understand how happy you will be when you are finally settled in your new home.

We heartily agree with your ideas about modern architecture and the hanging of paintings. After talking with several archiects, it seems that the vogue for these enormous walls of glass is gradually dying. Most people are returning to the idea that "in-doors" should be indoors, and "out-doors", outdoors - that the problems of excessive light and heat, particularly in warmer climate, are greatly increased in the use of glass walls.

As usual it was a pleasure to see you, and Mrs. Halpert and I are both looking forward to your next visit to New York.

Sincerely yours,

CA:l

M[illegible] 16, 1[illegible]

Mr. Richard B. Freeman, Head
Department of Art
University of Alabama
Tuscaloosa, Alabama

Dear Mr. Freeman:

I was greatly impressed with the handsome catalogue of Ralston Crawford's work, the fascinating text and particularly your article.

If these catalogues are available for purchase, I should like to have ten sent to me for local distribution.

Many thanks and best regards.

Sincerely yours

EGH:a

4205 . 4th St. S. E.
Washington, 20, D.C.
May 13, 1953

The Downtown Gallery
32 E. 51st St.
New York City, New York

Dear Sir:

Last spring I bought a William M. Harnett picture at an auction at an old estate in Connecticut. It is only a print, I find — but have not been able to find and locate any information about it's original's existence —

I understand that even photographs are valuable, because so many of his works are lost.

The closest thing I have found is a print of The Old ~~Violin~~ Violin — but still it is different from mine. Mine is beginning to chip and peel and I want to know if it has any value — and if another print is in existence — I should like to replace this — or is this one worth saving?

Description: Size: 34 long X 23 wide

- old violin and bow hung on barn door
- barn door's deep olive green
- pale blue-green letter (addressed to Harnett from Paris) in left-hand bottom corner
- small newsprint (unlegible - or foreign language) above letter
- sheet of music behind violin - corner turns in - like flappedover.
- pale patch as if paint is off on barn door at right bottom

May 26th, 1953.

Mr. Joseph G. Butler, Director,
The Butler Art Institute,
524 Wick Avenue,
Youngstown, Ohio.

Dear Joe:

I am sorry I confused you about the Siporin, but since you are including it there is no problem.

Of course, we have no objection to having the Shahn in the exhibition. On the contrary, we are very proud of the picture and feel it will represent him very well.

Here's rooting for the success of the show.

Sincerely yours,

EGH:l

May 25th, 1958.

Mrs. John Denman,
9 Hashiba-cho
Nakano-ku,
Tokyo, Japan.

Dear Jean:

I received your letter this morning, and immediately had the painting packed and taken over to the post office. I was astonished to learn that in its present frame (although lightly packed) it will cost $24.93 to ship the picture to you. This seems rather high to me. Therefore, I am writing you because I do not want to take the responsibility of spending this money, if you agreed that it seemed excessive.

I called Northwest Air Lines about shipping the painting by air cargo, but this means all sorts of custom declarations and other red tape. My only suggestion would be for you to have me take the painting out of the frame (It is painted on a masonite panel), have it packed carefully and shipped to you frameless. You could probably have an inexpensive frame made for it in Japan and I could keep this frame for you here to be put back on the painting when you return to the United States. My only fear in sending you the picture without a frame is that frameless it may seem anemic to you. Otherwise, I would certainly do this because all the weight seems to be in the frame, and I doubt if it would cost seven or eight dollars to send it unframed.

This is really no trouble for me. There is no need for you to apologize. I am delighted to help in every way to make the shipment as inexpensive for you as possible.

As always, my very best wishes to you all.

Sincerely yours,

CA:l

May 14th, 1955.

Mr. Boris Mirski,
166 Newbury Street,
Boston, Mass.

Dear Boris:

By this time you should have received the Aronson paintings. Would you sign and return the enclosed receipt to keep our records straight? Edith thought that you would not mind our holding three smaller paintings here. As you know, after an exhibition closes, there are always inquiries and we thought it better to have something to show.

It was a pleasure to have the exhibition. I do think David is developing extraordinarily well and is really finding himself now.

We seem to be absolutely Levine-less. Therefore, we have nothing for the Boston Festival. I am afraid I must pass the buck to you and ask you whether you could scrounge around and borrow a painting from a Boston collector.

Would you mind also calling Siporin and Serbe and telling them that we are expecting that they will send paintings directly from their studios.

As my trips to Boston seem to be biennial, I am sure that I will not be up to see the folk art exhibition. Here's wishing you great success with it.

Sincerely yours,

CA:l

P.S. Edith is presenting a drawing by Siporin to the Fogg Museum. I am sending this to you via the Boston Trucking Company. She wondered whether it was too much of a favor to ask you to deliver it to the Fogg. Please do not say anything to Siporin about this.

F R A N K   P E R L S   G A L L E R Y

May 19, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Charles:

Our insurance co. just sent us the form to allow payment for the repair of the Davis.

When I spoke to the adjustor, he suggested that I write to you before I sign to see whether the repair is satisfactory to you. Therefore, as soon as you give me the word, I shall sign for Frank, and Mr. Pomerantz will get his $45.00.

When should I expect the Shahns?

Just received a great letter from Frank. He's having a great, great time, is happy as can be and the world is a fine place to be in.

Oh, to get to New York. Hope to make it before the year is up.

Give my love to Edith, and Jimmy's too.

Best,

Barbara Byrnes

Barbara Byrnes

May 9, 1955

Mr. D. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis, Minnesota

Dear Harvey:

Since you evidenced special interest in the work of Niles Spencer, I wonder whether you would like to have the Memorial exhibition to be shown initially at the Rhode Island Museum, Providence in November of 1955. Akron has also asked for it and I am writing to two or three institutions where I know Spencer would have wanted to be shown, and where I particularly would like to see the exhibition.

There are approximately twenty-five really outstanding canvases representing a complete statement of his development from 1921 (City Walls owned by the Museum of Modern Art) to the last painting produced in 1951.

I sincerely hope that you willdecide to have the exhibition and if so, that you will write me very shortly so that I can carry on from this point.

Dont you come to New York any more? It has been a mighty long time and we miss you.

Sincerely yours

EGH:a

May 21, 1955.

Miss Barbar Byrnes,
Frank Perls Gallery,
350 North Camden Drive,
Beverly Hills, California.

Dear Barbara:

Louis Pomerantz has already repaired the Davis satisfactorily, so please give the O.K. for payment.

I must confess to you that in the midst of various excitements here I just forgot to send the Shahn prints. I will see that they go off to you tomorrow.

I saw Frank for a few minutes looking fat and happy while he is here, and I am glad to know that he is having such a wonderful time. My best to you and Jimmie,

Sincerely yours,

CA:l

WALKER ART CENTER

15 May 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter. I should like very much to have the Spencer show. Please write me concerning possible dates as soon as you have them organized.

I take it from what you say that none of the paintings now in the hands of Mrs. Spencer would be of interest to a museum. Therefore my choice rests among the three you sent me plus the IN FAIRMOUNT and the larger version ABOVE THE EXCAVATION, providing the Museum of Modern Art does not take these.

Of the three photographs you sent me the one that interests me most is the one entitled WAKE OF THE HURRICANE. Do you have a colored slide of this and also color slides of the two which the Metropolitan has that I could borrow for study?

As you can gather I am pretty sure that we will try to get a Spencer although I do not have final authorization as yet. I think very highly of him as you realize. I should add that I like the painting we have out here very much, but I simply want to be absolutely sure that I might not like another one better.

While we are on the general subject you will recall that when we bought our Sheeler I indicated we would like to have the opportunity of trading it in for a more monumental one when one should appear. The Sheeler in our present show SKYLINE 1950 is the kind I would like to have. Has he produced anything recently that you think might interest us?

With best wishes,

Sincerely yours,

Harvey

H. H. Arnason
Director

HHA:em

1710 LYNDALE AVENUE SOUTH · MINNEAPOLIS 5 · MINNESOTA

May 1st, 1953.

Monsieur H. M. Moyen,
1361 Connecticut Ave., N. W.,
Washington, 6, D. C.

Dear Monsieur Moyen:

I am hoping that you are coming to New York in the near future because we have received several new and extremely exciting paintings by Herbert Katzman, who interested you so much when you were last at the gallery. Katzman's work has developed tremendously and his reputation has grown equally. The Whitney Museum acquired a large painting of his this year, and he won an important prize at the Pennsylvania Academy of The Fine Arts. Beside this, several major private collectors are rather "bullish" about this young artist.

In spite of the interest in his work, you will find that we have not raised his prices. For you I especially have in mind a small, new still life which Katzman has just delivered to us, and I do hope you will be able to pay the gallery an early visit and see this painting before it is hung in the exhibition that opens on ~~April~~ May 12th.

I enjoyed your last visit to the gallery, and I am looking forward to seeing you again.

Sincerely yours,

CA:l

May 11th, 1953.

Mr. K. W. Putnam,
Albert R. Lee & Co., Inc.,
90 John Street,
New York, 38, N. Y.

Dear Mr. Putnam:

Enclosed you will find a bill from Hahn Bros. for delivery of "Improvisation in a Greek Key" by Jack Levine to Mrs. Keck. Since you assured me we would not have to pay this charge, I think it would be simpler if the insurance company paid Hahn directly.

I had "New York - Paris #1" by Stuart Davis delivered to Mr. David Rosen, and that is the last we know of this matter. I hope that by this time Mr. Rosen has given you an estimate which has been approved and that he is proceeding with the work. As I told you, Mrs. Halpert is claiming depreciation on this painting, and I would appreciate it if, when you are in the neighborhood, you would stop in and discuss this matter with her. By that time I hope that you will also have an answer abour our claim for depreciation on the Jack Levine now at Keck's.

Sincerely yours,

CA:l

COPY FOR MRS. HALPERT

May 6, 1953

Mr. John R. Foley
32 East 51 Street
New York, New York

Dear Mr. Foley:

According to our records your lease expired on April 30, 1953. In accordance with the new State rent law, which went into effect on May 1, 1953, a voluntary increase on apartments, not to exceed 15%, is permitted upon granting a new or extension lease for a period of two years.

You doubtless realize the rents in the building are much less than those charged in buildings not under the State ceiling, and we would like to send you a two year renewal at the 15% increase. We would, of course, be glad to discuss this in detail with you.

Very truly yours,

ARTHUR S. LUKACH, INC.

By: Irving N. Schwarzkopf

INS/ms

May 14th, 1955.

C. Russell Lewis Paint Stores,
Picture Framing Department,
115 Walnut Hill Village, Pa.

Attention: Miss Gloria E. Temple.

Dear Miss Temple:

In reply to your inquiry about the paintings of Georgia O'Keeffe, it is not possible to forward a catalog of her paintings nor do we handle reproductions of her work.

I am, however, enclosing a few photographs of available paintings. On the reverse of the photographs you will note all the information as to title, size, price, etc. If you have a client interested in any painting, we would be glad to send one or two on approval at your expense. We will allow you 10% discount on any sale consummated.

Sincerely yours,

CA:l

May 22, 1953

Mrs. L. Corrin Strong
2715 32 Street N. W.
Washington, D. C.

Dear Mrs. Strong:

I am sorry that we could not meet on Wednesday as we had planned, but I shall be very glad to make arrangements for any other time at your convenience.

Mr. Porter McCray spoke to me about your plans and I am most enthusiastic about the idea. We have to date made a very poor showing in our Embassies abroad and the general attitude toward American art is not very kind in European countries. The exhibition now being organized by the Museum of Modern Art will unquestionably break down the prejudice by demonstrating concretely what greater com-tribution is being made by American artists.

I do not know just what arrangements you have in mind, but I can assure you that we shall do all we can to encourage your point of view.

I look forward to meeting you.

Sincerely yours

EGHla

May 25th, 1953.

Mr. Paul K. Walker, Pres.,
Springville High School Art Ass'n,
Springville, Utah.

Dear Mr. Walker:

Mr. Johnson of W. S. Budworth and Sons is also writing you that the painting, "Septuagenarian" by Carroll Cloar was found to be quite badly scratched when it was unpacked at Budworth's upon its return from your exhibition.

Would you ask your insurance people to send an adjuster to inspect this painting as soon as possible? We will claim the cost of the restoration by a restorer of our choosing as well as a 25% depreciation in the value of the painting.

Sincerely yours,

CA:l

Hotel Wellington
VELAZQUEZ 8
TELS. 35 44 00
35 52 00
(20 LINEAS)
MADRID

May 19, 53

Dear Edith,

We have just heard the sad news that Yas had passed away. I know how grieved you will be as it means for you the end of many years of friendship. This year has been a sad one for you with Karfiol, Spencer and now Yas going. Our thoughts are with you.

We had just written a card to Yas. It seems so strange now to be writing a note of condolence.

We join in love to you,

Edith + Mickey

TO W. S. BUDWORTH AND SON, INC.

PAINTINGS COMING FROM THE DOWNTOWN GALLERY
FOR THE 18TH MID-YEAR SHOW

Artist

* 1. Y. Kuniyoshi — one painting
* 2. P. Burlin — one painting
* 3. David Fredenthal
* 4. Louis Guglielmi
* 5. Jacob Lawrence
* 6. Julian Levi
* 7. Edmund Lewandowski
* 8. George L. K. Morris
* 9. Jonah Kinigstein
* 10. Robert Knipschild
* 11. Walter Meigs
* 12. Robert Preusser
* 13. Carroll Cloar
* 14. Mitchell Siporin - Invited.

May 28th, 1953.

Mr. Dwight Kirsch, Director,
Des Moines Art Center,
Greenwood Park,
Des Moines, 12, Iowa.

Dear Dwight:

It was so sweet of you to write to me. With all the difficulties you have had in recent months, I am particularly touched by your very kind letter. I am glad that you realize that my friendship is completely divorced from any business relationship.

But coming down to business, I shall be very glad to include the Harnett chromo-lithograph entitled the "Old Violin" in the realism (?) show. It is being mailed to you at once.

Sincerely yours,

EGH:1

P. O. RIDGEFIELD, CONN.
PHONE 6-7366

U. S. ROUTE 7
NORWALK-DANBURY ROAD

Florene Maine

AMERICAN AND ENGLISH ANTIQUES

May 15th 1953.

Edith G. Halpert,
Downtown Gallery,
32 East 51st St.,
New York, N.Y.

Dear Edith Halpert:-

Please don't swear at me for not getting your picture and rooster in to you as yet. Harry took them once, was delayed by somethimg and got in too late and no one answered the door, so he brought them back. We shall be in soon with them. Darned if I don't like that rooster - he came from way up New York state around Mechanicsville - from a little dealer up there who said she got him down my way, but in Mass. So, your guess is as good as mine. The pine horse however, came off a garage now, was a carriage house in Kingston N.Y. I got him from Mother Audry of St. Ann's Convent in Kingston.
The water color hails from Mrs. Charles Rose,North St., Bridgeport Conn. She has a picture of a little girl that I've been trying for years to pry out of her, but she is an ancestor of the 18th ct. and I can8t talk her out of it. If it is ever sold I know I'll get it. It is a wonderful picture. I thought the pineapple one very good, too. The frame is wonderful and so is the one on the little girl. One of these days I'll pop up with it.
Otherwise, how is everything? Sort of quite out here and I'm harressed with bills- can't pull out of debt from building this house. If I had known what I know now, I sure would not have done it. I'm too aggresive for my britches, I guess. Maybe progressive is the word. If you have a night, go see Moulin Rouge, you'll love it if you have not already done so.

Do you go to the Seminars in Cooperstown? I think I shall go this July.

Florene M.

March 18, 1955

Dr. Isreal Strauss, President
Hillside Hospital
75-59 263 Street
Glen Oaks, New York

Dear Dr. Strauss:

Please forgive me for not having acknowledged your very nice letter before this.

I am very happy that you accepted the painting by Jacob Lawrence and hope that it will be considered a symbol of what Hillside Hospital accomplished for this very brilliant artist.

The fact that he is now making arrangements for a six months trip through the Far East and the Near East -- and is able to do so -- reflects the accomplishments of the Doctors associated with the hospital.

Sincerely yours

EGH:la

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

OFFICE OF THE DIRECTOR

May 21, 1953

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Enclosed are exhibition forms for the three paintings which you have lent to our current exhibition, THIRTY ARTISTS OF TODAY. The forms have been partially filled in but just for the sake of clarity, particularly with reference to insurance and price, would you mind checking these items and returning the signed form as soon as convenient. Thank you.

Sincerely yours,

Beatrice Howe

Beatrice Howe
Assistant Director

Enc. (3)

5-26-53

Gentlemen:

I own a very beautiful Kuniyoshi painting (fish-watercolor) of most exquisite coloring. I obtained it at the Art Student League. Exclusive of matting and frame, it measures 22 x 28 inches.

Since you have been handling his work for many years, would you advise me of its

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1203

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(54)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA150 PD=MINNEAPOLIS MINN 22 128P=

EDITH HALPERT, THE DOWNTOWN GALLERY=

32 EAST 51 ST=

PLEASE SEND SPENCER WAKE OF HURRICANE FOR EXAMINATION=

ARNASON WALKER ART CENTER=

#57 1250 —

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 8th, 1953.

Mr. Wallace Reiss,
4 Ter. Rue des Ecoles,
Paris V, France.

Dear Mr. Reiss:

I refrained from answering your note in the expectation that you would come to your sensesand reconsider your childish decision. However, after your distorted and inexcusable letter to the Art Digest we were delighted to release you, and this letter will serve as a termination of the contract under the conditions indicated below.

What distresses me about the situation is the fact that I had such faith in you as an artist and as a person. It was this faith that expressed itself in the enthusiasm which made possible the successful promotion of your work. It was this faith which allowed me to deviate from the business-like approach and resulted in advancing you $500.00 against future purchases, although this was not part of the original agreement.

Your letter to the press was a shocking endorsement of my error and judgment. The statement "In order to please the gallery I would have to revert to my former direction." is a malicious inference. I can refer you to my letter addressed to you on January 14th. Please read paragraph 3 on page 2 very carefully. I am sure that you will agree that your distortion is inexcusable and that you owe me an apology.

The enclosed statement is self-explanatory. You will note that you still owe us $385.84. After we received a check from you for that amount, we will deliver the paintings on demand.

Sincerely yours,

EGH:l

May 20, 1953

Mr. Herbert J. Seligmann
68 Eastern Point Road
East Gloucester, Mass.

Dear Mr. Seligmann:

Mrs. Halpert should like very much to write you, also to return your manuscript. Will you kindly send us your present address.

Sincerely yours

May 19th, 1958.

Mr. Vincent A. Hartgen, Head,
Department of Art,
University of Maine,
Orono, Maine.

Dear Mr. Hartgen:

A photograph of the painting you requested is being sent to you under separate cover.

A consignment sheet, including the etching you asked for, is enclosed.

Will you please communicate with Budworth directly, advising them to pick up the pictures very shortly so that they will reach you in due time. We always prefer to have the instructions come through from the institutions. The insurance valuations are listed on the consignment sheet.

I hope the show is a great success.

Sincerely yours,

EGH:l

Mrs. J. Watson Webb

surprised. I hope that now that Mademoiselle is there she will keep you in line and make you behave like a big girl. Do take care of yourself.

Sincerely yours

EGH:a

P. S. I forgot [illegible] major factor. This was a demand [illegible] for an approximate cost figure of all the objects. This was a hard one to evaluate and I hope that no one in Shelburne made any slip. I kept saying that you had no idea whatsoever because you had started buying forty years or more ago, using the objects in your own home and just transferred them as you saw fit, when the museum was established, but the cost would have to be listed as undetermined. The final reading of the [illegible] worded very satisfactorily, something to the effect that there are more than [illegible] thousands objects in the museum acquired at an undetermined figure. That's [illegible]

May 7th, 1953.

Mr. Bartlett Hayes, Director,
Addison Gallery,
Phillips Academy,
Andover, Mass.

Dear Bart:

Here are the photos of the paintings by Robert Knipschild for your exhibition this summer.

He was apparently nominated by the Cranbrook Academy from which he received an M. A. in 1951.

Sincerely yours,

C[illegible]:l

Orange and Pink	encaustic	26 X 12	1950
Synchronism	Enamel	31 X 13-1/2	1951
Escarpment	Encaustic	48 X 18	1953
Excursion to Albermarle	Oil	41 X 17-1/2	1953
Wind-Land & Sky	"	46 X 26-1/2	1951
Loft	"	38-1/2 X 36	1952

now.

So many, many thanks,

Devotedly,

May 23rd.

Electra

It is so very kind of you, Charles, to take all this trouble for us. We do appreciate the end result. Many, many thanks for your kindnesses.

Sincerely

Jean

9 Hashiba-cho
Nakano-ku
Tokyo, Japan

THE BALTIMORE MUSEUM OF ART
WYMAN PARK • BALTIMORE 18, MARYLAND

May 26th 1953

Mr. Charles Alan,
The Downtown Gallery,
32 E 51st Street,
New York, 22, N.Y.

Dear Mr. Alan,

We are all very pleased with your suggestion of sending us three paintings by Tam on approval. I hope that we all will like them as much as I liked some of his former works, and that Mr. Gallagher plans to enlarge his collection. I am excited about these prospects.

Please, do remind Mrs. Halpert of a possible exchange of our Lawrence. We would appreciate such an opportunity if it is at all feasable.

Sincerely yours,
Gertrude Rosenthal
Gertrude Rosenthal
General Curator

GR/CEC-W

BERNARD REIS & COMPANY

10 EAST 40TH STREET
NEW YORK 16, N. Y.

May 15th, 1953

Downtown Gallery
32 E. 51st Street
New York, N. Y.

Attention: Mrs. Halpert

Dear Mrs. Halpert:

In accordance with our telephone coversation today, I am authorized by Mrs. Johanna Lawrence of Green Lodge, Chantilly, Oise, France, to accept your offer of $150.00 in settlement of her credit with you.

Will you kindly make the check payable to the order of Mrs. Lawrence in care of this firm.

Thank you.

Very truly yours,

BERNARD REIS & COMPANY

Jerome Weiss

Jerome Weiss,
Certified Public Accountant

JW/ier

Ck# 18701
5/18/53

Mrs. Edith G. Halpert

May 20-53

Dear Madam.

We sent to yo on April 13-53 a Penn. Water Color of Man, Bear & Horse- it is more then 30 days and eighter send Check or send back same. Eighter mail Check or Water color at once.

Respt.

C.M. Heffner

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

talked this over with the insurance people here and the above is agreeable with them. All this sounds rather complicated but if the real value is indicated anywhere, Japanese customs will get curious and the minimum $25.00 insurance on the package will help keep the package from getting "lost in the mails."

Now, if the rates for international air mail parcel post are too excessive, John says to hold off and he will figure out some other method of transportation.

festival OF THE CREATIVE ARTS

BRANDEIS UNIVERSITY • WALTHAM, MASSACHUSETTS

LEONARD BERNSTEIN, Director
ALBERT HURWITZ, General Manager

PROGRAM COMMITTEE

IRVING GIFFORD FINE, Chairman
Associate Professor of Music and Chairman of the School of Creative Arts

LOUIS KRONENBERGER
Visiting Professor in the Theatre Arts

MITCHELL SIPORIN
Assistant Professor of Fine Arts

JOHN MATTHEWS
Visiting Lecturer in the Theatre Arts

ELLIOT SILVERSTEIN
Instructor in the Theatre Arts

May 27, 1953

Dear Edith:

This year the Friends of Creative Arts are privileged to have the honor of opening the 1953 Creative Arts Festival at Brandeis University with an Art Exhibit and Cocktail Party to be held on Wednesday, June 10th at 5:00 p.m. in the Abraham Shapiro Athletic Center. This will be followed by the Annual Dinner Meeting of the Friends at 6:30 p.m. in the Shapiro Athletic Center. In behalf of the Friends, I am delighted to extend to you a cordial invitation to be their guest at the Cocktail Party and Dinner. I hope that your program will allow you to join with us.

Your prompt response will be appreciated.

Sincerely yours,

Mitchell Siporin

Mitchell Siporin
Artist-in-Residence

MS:BJ

Miss Edith G. Halpert
32 East51st Street
New York, New York

UNIVERSITY OF MAINE
ORONO, MAINE

DEPARTMENT OF ART
CARNEGIE HALL

May 15, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Edith Halpert:

May I urge you to send the Marin watercolor, "Maine", which you have agreed to lend us for our summer exhibition, "Artists of Maine".

It is our plan to open this exhibit on June 1, and it is necessary that we have the painting before the end of this month.

If possible, I would like a photograph of this painting, for publicity, at the earliest date. Otherwise, we shall photograph the work on its arrival here.

Please, also, include in your shipment one of the Marin etchings for the same show.

I hope this letter finds you well.

Very cordially yours,

VINCENT A. HARTGEN
head, department of art

May 16, 1955

Dr. Paul Sachs
Widener Library - Room F
Cambridge 38, Massachusetts

Dear Dr. Sachs:

I am delighted that you are pleased with the Siporin gift. The drawing is being sent to the Fogg Museum via Boris Mirski via the Boston Truck Company, early next week.

Within a few days I shall send you the official gift credit.

Sincerely yours

EGH:a

Webb

FOR MRS. HALPERT

xxxxxxxxxx

May 15, 1953

Dear Miss Winchester:

Words are inadequate to express my appreciation for your interest in the Shelburne Museum. For you to consider my work here worthy of an article in ANTIQUES just overwhelms me, especially with photographs taken by Mr. Chamberlain.

ANTIQUES is the top of all magazines, and may I be quite frank with you? I don't feel, in justice to you, that the museum at the present time is worthy of such an honor. Would you think me unappreciative if I suggest that you hold off for another year? By that time, I hope to have two outstanding houses well finished and furnished and also I hope to have our merry-go-round, which we believe is unique, set up in its original building, complete with with 42 carved animals, gondolas and painted backboard panels and calliope.

It is lovely of you to come up for the Early American Industries meeting, and will you stay here with us? At that time, you can see for yourself what has been done since your last visit, and whatever you decide is best for your magazine as regards the article, you can be assured of my entire cooperation. I have tried to ward of publicity this year, feeling that we are still too unfinished. This, unfortunately, has been impossible. LIFE, in July, is coming out with 8 pages of colored photographs, mostly folk art.

It is also wonderful of you to want one of the weathervanes for your August number. On a separate page I am listing those that I feel are the most worthy ones. Mrs. Edith Halpert of the Downtown Gallery has pictures of all the weather vanes and also of the entire folk art collection, and you might prefer to choose one of the other figureheads or wood carvings. You might wish to look these over. Please select anything that you would like out of the entire collection.

THE STATE UNIVERSITY OF IOWA
IOWA CITY, IOWA
SCHOOL OF FINE ARTS

OFFICE OF THE DIRECTOR

May 4 1953

My dear Mrs. Halpert:

We have placed insurance on the paintings you have kindly agreed to loan us in connection with our exhibition of "Paintings by American Masters" June 1--August 1, as follows:

Stuart Davis	Rapt at Rappaport's	$ 3900.00
Yasuo Kuniyoshi	Amazing Juggler	4500.00
Jack Levine	Study for a Gangster's Funeral	2625.00
Ben Shahn	Labyrinth	2625.00
John Marin	Movement in Grey, Green, Red	2625.00
John Marin	Green Marine with Boats	3000.00

The Budworth and Son Company will call for these pictures in time to ship them to us for hanging June 1. In addition to the paintings listed above, Budworth and Son will also pick up at your gallery the two paintings listed below which are owned by Milton Lowenthal, as previously arranged.

Stuart Davis	Report From Rockport	3000.00
Jack Levine	City Lights	3000.00

As soon as the catalogue now in preparation is completed, we will send you copies.

We greatly appreciate your cooperation with us in this matter.

Sincerely yours,

Earl E. Harper

Director

EEH:m

Mrs. Edith Halpert
The Downtown Gallery
32 E. 81st Street
New York, N. Y.

RHODE ISLAND SCHOOL OF DESIGN

Providence 3, Rhode Island

RISD

Museum of Art

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I shall write Mr. Arnason after our Museum Committee meeting on Tuesday since matters have arisen which may make it unfeasible to have a Spencer exhibition in the coming season, in which case I would propose holding it in the very early autumn of 1954. I can not let you know this or Mr. Arnason or the other man until after the Museum Committee has come to some conclusion.

Faithfully yours,

[signature]

John Maxon
DIRECTOR

JM/bmd

21 May 1953

May 16, 1953

Mr. Joseph G. Butler, Director
The Butler Art Institute
624 Wick Avenue
Youngstown, Ohio

Dear Joe:

You may indeed count on a Kuniyoshi and a Burlin for your Mid-Year show. As I recall, I was entitled – as a juror – to select another invitee and if it is satisfactory with you I would like to chose Mitchell Siporin.

If I remember correctly you stated that Budworth would be authorized by you to pick up additional pictures from this gallery for the jury's consideration, involving no expense to the artist. In the event that my memory is not failing me at this late date, I shall be glad to include, under the jury's stipulation, the work of the following artists:

David Fredenthal
Louis Guglielmi
Jacob Lawrence
Julian Levi
Edmund Lewandowski
George L. K. Morris

And, to be greedy, I could add the following young artists:

Jonah Kinigstein
Robert Knipschild
Walter Meigs
Robert Preusser
Carroll Cloar

I suppose you read the sad news about Kuniyoshi. This makes three for us in one year -- Spencer and Karfiol -- and with all the new artists coming along, these still seem to be a great, great loss to the art world.

My best regards to you and Dorothy.

Sincerely yours

EGH:a

May 18th, 1953.

Mr. Richard Freeman, Head,
Department of Art,
University of Alabama,
Tuskaloosa, Alabama.

Dear Mr. Freeman:

Mr. Otto Wittmann, Jr., of the Toledo Museum of Art, invited Ralston Crawford's painting, "Cologne Landscape", to their summer exhibition.

As this painting has been sold, I suggested that he substitute "New Orleans Still Life". Would you please have this crated separately and shipped directly to the Toledo Museum of Art as soon as possible after the close of your exhibition? It is necessary for the painting to arrive in Toledo by the first of June.

Thank you for your co-operation.

Sincerely yours,

CA:l

May 19th, 1955

Mr. John Maxon, Director,
Museum of the Rhode Island School of Design,
Providence, 3, Rhode Island.

Dear Mr. Maxon:

I think you will be pleased to know that the Walker Art Center, Minneapolis, has also requested the Spencer Memorial exhibition.

May I suggest that you communicate directly with Mr. H. H. Arnason to arrange about the details.

Sincerely yours,

EGH:l

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

It made me sad to read last night of Kuniyoshi's death , not so much for his sake as from what you told me he suffered so much, but he will be a great loss to you and this sadness coming on top of all you have had makes me very sad for you. Deepest and most loving sympathy. Although I do not know her I wish you would give my deep sympathy to his wife. You have told me so much about her that I feel that I know her.

The weather is so against us up here and how I am down with a fierce cold and ache in every bone. Got too tired last week with the men from the Nat. Trust and then the cold buildings but golly I almost wonder how we will ever open but we must. Have not undone one painting as yet thought it better to wait till we are ready to

MOUNT HOLYOKE COLLEGE
SOUTH HADLEY, MASSACHUSETTS

DEPARTMENT OF ART

May 29, 1953

Mrs. Edith G. Halpert
Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I enjoyed meeting you last week and appreciate very much your kindness in showing me the O'Keeffe paintings. We are still interested in the project but I am not sure that any of the ones that I saw would be just right for our gallery. So far I am not sure where the money is going to come from but that probably can be arranged.

You have probably noticed the letter sent to Miss O'Keeffe by the President's Office and I shall appreciate it very much if you will be sure that she reads it while she is still in New York. I think this is the first time that the College has ever offered an Honorary Degree to an artist, with the exception of Malvina Hoffman who was given one for her work in anthropology. For that reason you can see how very anxious we are to have this go through if it is at all possible. Anything that you can do to help will be greatly appreciated.

Sincerely yours,

Marian Hayes

Marian Hayes, Chairman

MH:hv

May 17, 1953

Harold W. Rabinowitz

P. O. Box 136

Mt. Carmel, Conn.

Mrs Edith Halpert

The Downtown Gallery

32 East 51st Street

N.Y.C., N.Y.

Dear Mrs. Halpert,

I understand that you have viewings on Fridays. I would appreciate the opportunity of showing my work to you next Friday, May 22 at your convenience. I intend to bring five water-color paintings.

Respectfully,

Harold W Rabinowitz

Harold W. Rabinowitz

May 25, 1953

Miss Elmira Bier, Asst. to Director
The Phillips Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Miss Bier:

We have been advised that the Jack Levine show is to be dispersed after the closing at the Phillips Gallery.

No doubt you will want the correct shipping addresses and I am therefore writing to correct one error. By mistake the "Crusader" was listed as owned by Mr. Fleischmann. So that this painting does not go to Detroit and then require shipping to Rhode Island, I am giving you the correct address. Pawnshop, Homage to Boston, Magic for the Millions, Expulsion from Elysium and Shelmo are to be delivered to this gallery. The others are listed below:

Apteka	to	Dr. Michael Watter 1924 Rittenhouse Square Philadelphia, Pa.
Crusader	to	Mr. Bernard K. Symonds 200 Blackstone Blvd Providence 6, Rhode Island
Tombstone Cutter	to	Mr. Lawrence Fleischmann 19480 Burlington Drive Detroit, Michigan

I hope the show is being received as enthusiastically in Washington as it has been elsewhere and that you are all happy with it.

My best regards.

Sincerely yours

EGH:a

THE UNIVERSITY OF GEORGIA
GEORGIA MUSEUM OF ART
ATHENS, GEORGIA

May 12, 1953

Mrs. Edith Halpert
Downtown Gallery
New York City, N.Y.

Dear Edith!

We are making up a revised catalog of our collection and would like to have the date of birth, if they are still living, or date of death, the country in which they were born, for the following artists, whose work we secured through your gallery!

Samuel Halpert Russia 1884
Wesley Lea - 1914, Vermont
Reuben Tam - 1916, Hawaii
Karl Zerbe - 1903 Germany
Raymond Brenin 1910 Russia
~~[illegible] Dante~~
~~Adolph Dehn~~
Louis Guglielmi Egypt 1906
Julian Levi New York 1900
~~Reginald Marsh~~
~~Hans Moller~~
Ben Shahn Russia 1898
~~Nahum Tschacbasov~~

We will appreciate your early reply, and with best wishes, I am,

Sincerely yours,

Alfred H. Holbrook

Alfred H. Holbrook
Director
Georgia Museum of Art

AHH.md

Otto Lucien Spaeth
640 Park Avenue
New York City

May 13, 1953

Mr. Charles Allen
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Allen,

This will confirm the agreement to loan us the following pictures for one year, subject to recall and exchange, if that becomes necessary:

O'Keeffe, "Red Barn Wisconsin"
Levy, "Happy Life"
Zerbe, "Apartments #1"
Lewandowski, "Railroad Jungle"
"Drydock"
Ralston Crawford, "Public Grain Elevator"

In line with your own feelings we are sending checks to the artists as follows:

Levy - - - - $100
Zerbe - - - $ 45
Lewandowski - $ 75
Crawford - - $ 75

We will follow your instructions and insure the pictures for two-thirds their price with the exception of O'Keeffe which will be covered in full. The pictures will be transported to Wisconsin in our own truck. In case of recall we will build a crate and ship the picture to you; the crate can probably be used for the replacement. A catalogue will be issued and you will be supplied with copies. The display will be open to the public on a number of Sundays throughout the year in response to public reaction. We shall have a qualified person on hand to act as sales representative. We will be very happy if we are able to sell a few pictures.

Thank you very much for your wholehearted cooperation in this project.

Sincerely yours,

[signature]

OLS/pm

May 25th, 1953.

Mr. Harvard Arnason,
Walker Art Center,
1710 Lyndale Ave.,
Minneapolis, Minn.

Dear Harvey:

Budworth picked up the Spencer this morning, and it should be on its way to you tomorrow. Would you please place $833.33 insurance on this painting? I have told Budworth to insure the case for only $500.00 while the painting is in transit.

Sincerely yours,

CA:l

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF CIRCULATING EXHIBITIONS
PORTER A. McCRAY, DIRECTOR

May 18, 1953

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Charles:

Thank you very much for your note written on our letter of May 13th granting an extension of Tam's Flotsam to our circulating exhibition CALLIGRAPHIC AND GEOMETRIC.

We are grateful for your generosity and pleased indeed to be able to continue the circulation of this exhibition.

Cordially yours,

Porter

Porter A. McCray
Director, Department of
Circulating Exhibitions

PAM:df

POPULAR PUBLICATIONS, INC.
205 EAST 42nd STREET
NEW YORK 17, N.Y.

HENRY STEEGER
PRESIDENT

May 25, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I tried to return your call last Friday when I finally got back to the office, but unfortunately missed you.

Many thanks for your kind thoughts with respect to communicating with Mr. Lloyd Goodrich of the Whitney Museum of American Art. I appreciate it particularly since I have no idea about how to proceed with the Grosz paintings. If I have any luck with Mr. Goodrich, I'll let you know.

With all kindest regards,

Sincerely,

Henry Steeger

HS:nd

P.S. Mr. Lloyd Goodrich was in a meeting, but Miss Irvine who is running the show was called to the phone. She was very nice but it appears they have been organizing the exhibition for about two months and most of the pieces are already selected. Unfortunately, they have representative pieces of the types in our collection. What do I do now, Mr. Anthony? Since George Grosz's name will be in the news during the period of the show, would you be at all interested in handling the three paintings and the two sketches?

NAVAL AIR MATERIAL CENTER
NAVAL AIRCRAFT FACTORY
PHILADELPHIA 12, PA.

IN REPLY REFER TO:

May 25, 1953.

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st St.
New York 22, N. Y.

Dear Mrs. Halpert:

I asked Mr. Rudd to drop in at your Gallery to see the Peale Still Life. Hope he made it.

In the meantime I am awaiting a reply to a letter of mine seeking further information about the painting. I should hear from the "expert" in question in the next few days. Then I hope I can give you a definite answer.

I myself do not question the quality of the painting. I am also not too concerned about the attribution, for I feel sure that it is at least of the period and from the Peale circle of still-life painters. Mr. Root and I did feel, however, that before presenting it to the Board for approval we should check all sources of information which we could.

I hope you will bear with me for a little while longer. Unfortunately I haven't had time to speed things along toward a decision.

Very best regards.

Yours sincerely,

Harris K. Prior

Harris K. Prior,
Cdr., USNR

J. WATSON WEBB, JR.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

May 26, 1953.

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

The reason that I hesitated answering your letter of May 11th is not due to any lack of interest on my part but, on the contrary, to a great deal of interest. I have been giving your whole idea considerable thought, and I did want to answer you over the weekend while I was in the mountains, but the two days slipped by so fast that I never had the chance to convey my thoughts on to paper through the medium of the typewriter.

As I say, I am interested in your idea; yet it is not really "up my alley." For the fourteen years that I was with Twentieth Century Fox I studied and trained for making dramatic pictures and not documentary ones such as a series of art films would be. The telling of a story about people, of their joys and their sorrows, and directing them in such a way as you'd see people enact the same scene in real life, and then using one's dramatic knowledge to hold the audience's attention for the length of a feature film, is really quite a far cry from a series of art films.

Through Mother's interest in Americana, I have come to like it a great deal and to understand it superficially, and I think I have also acquired her "feel" for it, as I have a certain knack of picking out and liking good things. However, I assure you I have very little knowledge, and I do feel that knowledge is a basic prerequisite for making the kind of films on art that you suggest. I must be very honest and admit that I am only interested in certain periods of Americana. I'm almost rather embarrassed to admit to you that I have been to the Metropolitan Museum only once in my life. And so I really don't feel that making a series of art films for T.V. is something I am ready to go into at the present time. Though I know that T.V. is here to stay, as is chewing gum, I can't say

ial has been elaborated on and she can destroy my previous data which appears on the reverse side of each photograph.

The husband of the "Woman in the Yellow Shawl" has just been returned from the restorer, and I am sure you will find him a fit mate for his wife. He is really magnificent now. The same is true of the "Three Children", but I think it wise to hold these until the pastel is completed by Knoedler so that we can make one crate for shipment to Shelburne - unless you have planned to have a station wagon pick them up.

Harry Newman and I talked about the condition of the paintings and were quite shocked since he packed them in corrugated board in preparation for the truckman. This is the routine method of preparing pictures for such shipments. However, do not worry about it since he or I (whoever gets there first) will check into the matter, and I am sure will have little difficulty. We can also discuss the hanging at that time (the pastel will be ready next week).

That's about all the reporting for the day. We are getting places though, aren't we?

Affectionately,

EGH:l

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N.Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

May 14, 1953

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have been so efficient around here that I have sewed up the 1953-54 schedule completely, and find myself in no position to entertain such interesting offers as yours of the Spencer show. If it is still on the road in the fall of '54, I am sure that we would be happy to consider it. It sounds like an excellent idea and is the kind of thing that we are always looking for. Thanks for thinking of us, and please keep us in mind if anything further develops on this or similar projects.

Best regards.

Sincerely yours,

Mahonri S. Young
Acting Director

MSY:mg

May 6, 1953

Mr. Boris Mirski, Director
Boris Mirski Art Gallery
166 Newbury Sreet
Boston 16, Massachusetts

Dear Boris:

You always write such nice letters, and what's more, I know you mean what you say.

We mailed all the data on the sculpture and paintings which you took with you on your last trip, and are still waiting to hear about the Boston Truck Company in reference to the two large pictures. You know the problem of the warehouse and the limited hours, so please bear that in mind.

Since the catalogue obviously has not gone to press as yet (the list was just sent to you) I think it might be better to credit me with the folk art so as not to confuse the issue generally. It should encourage many more sales since I have been so well known in the field and have been associated with quality in the selection. My original reason for not having my name used has been dissipated by something that occurred subsequently and I think that I would like to have it done at this time.

There is a possibility that I shall come up for the Brandeis Festival, in which event I shall allow myself an extra day to visit you, the folk art, etc.

Sincerely yours

EGH:a

May 26, 1953

Mr. Joseph G. Butler, Director
The Butler Art Institute
524 Wick Avenue
Youngstown, Ohio

Dear Joe:

We are sending you two consignments; one for the invited pictures, and one for the jury; together with a check for $22.00 for the eleven artists represented. We are all prepared for Budworth, who will call next week.

I am sending you a very important Kuniyoshi for your exhibition, as I do want him appropriately represented. For the moment pictures belonging to the estate are blocked, but this still life belongs to me and is not for sale.

His death was one of the saddest losses in the art world, and particularly so to me, since we have been friends for more than thirty years and have always had a splendid relationship. The services, held in New York and again in Woodstock, gave evidence of the deep affection and respect felt by his friends and a wide public.

Sincerely yours

EGH:a

XXXXXXXXXXXXXX

May 19th, 5

Mr. Jerome Weiss,

Bernard Reis & Co.,
10 East 40th Street, New York, N. Y.

RECEIVED from The Downtown Gallery check for
$150.00 in the name of Mrs. J. Lawrence
in full payment of Mrs. Lawrence's
credit .... Check - $150.00

Service Charge	26.75
Amount of Credit.	176.75

Signed ______________________________

May 19th, 1958.

Mr. Jerome Weiss,
Bernard Reis & Co.,
10 East 40th Street,
New York, N. Y.

Dear Mr. Weiss:

In accordance with your written request of May 15th, indicating that you are authorized to accept the payment in the name of Mrs. Lawrence, I am enclosing our check #18201 for the amount of $150.00 to cover the credit less the service charge.

A receipt is enclosed for your signature. Will you be good enough to return it for our records?

Sincerely yours,

ECH:l

May 22nd, 1953.

Miss Gertrude Rosenthal, General Curator,
The Baltimore Museum of Art,
Wyman Park,
Baltimore, 18, Maryland.

Dear Miss Rosenthal:

Thank you for your letter and official notice of the purchases of the Knipschilds. I am as enthusiastic about his work as you are and I feel confident that many others will join us within a very short time.

Mr. Gallagher was at the gallery on Wednesday afternoon. I believe he had a very good time, mainly because Mr. More, Mr. Goodrich and Miss Irvine of the Whitney Museum were here at the same time. I think he enjoyed meeting them, and, of course, I gave him a big build up.

I showed him three Tam paintings - the most important and most recent. He made some notes about them, and it was my impression that if Mrs. Breeskin and the staff of your museum would like to have one of these paintings, Mr. Gallagher would be agreeable to the idea. As you know, it is difficult to put paintings aside at the gallery. Therefore, instead of waiting until Mrs. Breeskin comes to New York, what would you think of our shipping the three paintings to Baltimore on approval? As the season is slowing down now, this would not be difficult to do.

I enjoyed our talk at the gallery, and I do hope you will visit us again the next time you are in New York.

Sincerely yours,

CA:l

THE BUTLER ART INSTITUTE

FOUNDED 1919

Gallery · 524 Wick Avenue

YOUNGSTOWN · OHIO

May 22, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

When I wrote to you last, for some reason I failed to comment on your letter pertaining to an invited picture selected by you. You were the first one with whom I discussed this idea and at that time you thought it would be discriminating on your part to select one painting from your group. With that point in mind I did not ask any of the other former jurors who are museum directors to make a selection. I am afraid it is a little late to start on it now.

Will you please be sure that Mr. Siporin is included in any case and I will make sure it is in the exhibit and therefore, eligible for prizes.

Will you have any objection to the inclusion of the painting by Ben Shahn in the watercolor section; (which we recently purchased from you?) With my thanks again for all your help, I am

Sincerely yours,

Jos. G. Butler,
Director

JGB:bj

May 19th, 1953.

Mr. H. H. Arnason, Director,
Walker Art Center,
1710 Lyndale Avenue So.,
Minneapolis, 5, Minn.

Dear Harvey:

I am very glad that you decided on the Spencer show, and I am writing immediately to John Maxon, Curator of the Museum of the R. I. School of Design to discuss further arrangements as to time, etc.

You are right about Mrs. Spencer's collection of paintings. The photographs I sent you, together with the painting in your current exhibition, represent the cream of Spencer's work.

The Museum of Modern Art is having some difficulty in connection with the painting "In Fairmount". They definitely decided to acquire it and have thus far received funds from one collector for one-half the purchase price, but for some reason feel that having two names on a label is not becoming to the museum. We are not in a position to withdraw the picture, but should know very shortly whether they can work out some happy arrangement. I believe you saw the original when you were at the exhibition here. It is very similar to "Above the Excavation", but considerably larger, as noted on the reverse side of the photograph.

May I suggest that we send to you "Wake of the Hurricane" so that you may have an opportunity to compare it with the picture you now have. It is really a superb example and of equally high quality. Since we are withholding these few important Spencers from private sale, we are free to send the painting to you for several weeks' consideration. Let me know if you would like to have us do so.

Indeed I remember our arrangement regarding the Sheeler. As soon as a painting of Walker Art Center quality and importance arrives at the gallery, I shall advise you pronto. It is as much to our advantage and to the artist's as to yours to have Sheeler represented with a top example in Minneapolis, and I am bearing this in mind.

I lookedforward to seeing the photograph referred to in your previous letter and wish I could see the exhibition.

Life in the gallery is pretty hectic. I suppose you read of our very sad loss.

Sincerely yours,

EGH:l

May 9, 1953

Mr. A. L. Chanin
34 West 65 Street
New York, N. Y.

Dear Abe:

It was very thoughtful of you to send the artistic postcards to me. I forwarded one to Yas immediately because he is always touched by such a "touch".

As soon as I get myself straightened out with my personal problems, it would be so much better if we could spend an evening discussing the idea. Meanwhile I have been working on additional plans in connection with the movies and will have some information within the next two weeks. But let us talk about the art week before.

Sincerely yours

EGH:a

May 28th, 1955.

Mrs. Edith Lowenthal,
American Express,
Rue Scribe, Paris, France.

Dear Edith:

Thank you for your note to me, and in behalf of Sara for your note to her. She was not quite up to answering her mail, but will do so in the near future.

While we were prepared for Yas' death, it was still very difficult to accept. Thirty years of friendship and great respect for both a person and an artist leaves a large gap in one's life.

When you return I shall let you see a copy of the eulogy read by Lloyd Goodrich at the New York services which were dignified, beautiful and touching. Lloyd's address was a most fitting closing for a productive, constructive and generous person. I was told that there were about 450 people from all art world circles, including even the august Mr. Taylor, present to pay their respects. When so many persons took time off in a busy and selfish world, it indicates that Yas' spirit was felt very keenly. I pointed out to Sara that he lived long enough to have had the gratification of such affection in his life time, concrete expression of enthusiasm for his work in the form of public prizes, 57 paintings in 28 public institutions, and many, many more in private collections. These concrete expressions gave him much joy, I know.

And so ends another chapter in American art.

I will write you a more cheerful letter very shortly. I note that you are in Madrid, and I am so eager to get your reaction to the art and life in Spain. Do write soon.

Affectionately,

EGH:l

IOWA STATE COLLEGE OF AGRICULTURE AND MECHANIC ARTS
AMES, IOWA

RADIO-TELEVISION SERVICE
WOI · WOI-FM · WOI-TV

May 5, 1953

Dear Sir:

We wish to thank you for your kind permission to reproduce Marin's, "Woolworth Building," on an educational television program to be produced by WOI-TV, Iowa State College, in association with the Ford Foundation Fund for Adult Education.

This series of programs (thirteen half-hour programs) is to be entitled, "Collector's Item." The series will attempt to survey the fine arts in America over the 1900-1950 period with the purpose of showing that the arts have reflected American life and have been a vital part of it, rather than isolated media. The programs will be produced and kinescoped here and will ultimately be distributed to several new educational television stations by the Fund for Adult Education.

We shall be dealing with painting, music, drama, sculpture, architecture, literature, dance, movies, journalism, radio and television, as well, of course, as the life and times over this fifty year period.

Again, we wish to thank you for your part in making this venture a success. Complete research for all of the programs is not yet finished, and it may be that we shall be contacting you again for permission to reproduce other works.

Yours very truly,

Marjorie Abrams

Marjorie Abrams
Program Content Specialist
WOI-TV
Iowa State College
Ames, Iowa

MA:ps

May 5th, 1953.

Mr. John Denman,
9 Hasibacho,
Nakano-Ku,
Tokyo, Japan.

Dear John:

After looking at several paintings - including two brand new ones -
I have purchased "Viterbo" by John Heliker for you.

Antoinette Kraushaar let me keep this painting for several days, and
the more I looked at it the more intrigued with it I became. It
seemed to me, even though it is not entirely characteristic of Heliker's
oil painting, to be more personal and more inclusive as an individual
statement than the other available paintings I saw. The color is es-
pecially beautiful and it seems to combine the delicacy of his water-
colors with the compact organization of the oils. It is rather light
in key and I felt the frame was too pale. Miss Kraushaar is very kind-
ly having the frame re-toned. After you receive the painting and
have lived with it awhile, if you find that you and Jean do not respond
to it, Miss Kraushaar said she would be glad to exchange it for another
painting by Heliker.

Heliker is an artist of whom, as you know, I think a great deal, and
who, I think, fits very well in your collection. He has gained
steadily in importance during the last few years and promises in time
(because he is still quite young) to be one of the most significant
of twentieth century American artists.

If you will insure the painting, which costs $450.00, I will send it
to you via air parcel post, insuring it by that means for only $100.00
while it is in transit. It is not terribly large even with the frame
and the postage should not be excessive. If you can suggest some
more practical means of shipping it, I will be glad to hear it,
although I would prefer not to get involved with the customs author-
ities, and parcel post seems to preclude this. As soon as the frame
is ready and as soon as I hear from you I will send the painting to
you.

When you and Jean return to this country and you still have an inter-
est in building your collection of paintings, I think we should have
a long and serious talk because I believe you have reached the point
where you really should have some plan and I would like to help you.
I cannot remember whether you were in New York during the time that
Captain Molyneux' collection was exhibited at the Museum of Modern
Art. While he concentrated on 19th and 20th century French paintings,

The George W. and Harriet B. **DAVISON ART CENTER**
WESLEYAN UNIVERSITY *Middletown, Connecticut*

M file Wesleyan

May 5, 1953

Mr. John Marin, Jr.
c/o The Downtown Gallery
32 East 51st Street
New York 22,
New York

Dear Mr. Marin:

You showed me a schooner off a headland which, for some reason or other, I did not like too well, but I think it would be interesting to have for contrast in our show. Would you be kind enough to send me the title and valuation for insurance so that I can have it included in our policy?

I wrote Mrs. Halpert about this matter, but she was unable to identify the picture from my casual description. We are going to pick the pictures up in our station wagon on May 12th.

Hoping to hear from you at your earliest convenience, and thank you for your trouble.

Sincerely yours,

Samuel M. Green
Director

SMG/a

PAUL J. SACHS
WIDENER LIBRARY · ROOM F
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KIRKLAND 7-7600
EXTENSION 2170

May 8/53

Dear Mrs. Halpert

I was sorry to miss you on my recent visit to your gallery.

Last night Russell Allen told me about your new Ben Shahn print "Television". He thought the price was about $35. If you still have a copy may I ask you please to send it to me care of the Fogg Museum.

With kind regards

Sincerely

Paul J. Sachs

THE BUFFALO FINE ARTS ACADEMY

ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

May 13, 1953

OFFICE OF THE DIRECTOR

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I quite understand your problem, and we'll be glad to remove the Marin, "Movement in Grey, Green and Red #2," from the exhibition ahead of the closing date so that it can be shipped to reach the State University of Iowa by May 29. I am enclosing a copy of my note to Dr. Harper.

The exhibition is an exciting one, but I don't know as yet what the Committee plans to do about purchasing.

Thank you again for your loans and we'll get the Marin off in plenty of time.

Sincerely yours,

Edgar C. Schenck
Director

ECS:eb
Enc.

Los Angeles
COUNTY FAIR ASSOCIATION

POMONA, CALIFORNIA

May 29, 1953

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

As a result of my recent pleasure in meeting you and selecting the following outstanding pictures for the exhibition, I am confirming our conversation with this formal request.

The Los Angeles County Fair Association will hold its annual art exhibition from September 18th to October 4th, 1953. This year's exhibition will present a distinguished group of "Pace Setters in American Art." The exhibition will present American Painting from the Colonial period to the present. It will include a distinguished group of invited works by living American painters.

As an educational background for the contemporary show, we will present a survey of the historical roots leading up to the painting of today. It is our hope to show important examples, particularly those which are well known to the American people in our historical survey. We are also planning a similar survey of American crafts which will be culminated with a fine show of contemporary arts and crafts. The entire exhibition will be hung as a unit rather than showing each phase separately. We sincerely hope to present the continuous evolution of ideas and breadth of expression in American Art.

As I mentioned during my visit, I will need the photographs of the paintings as soon as possible. Any costs involved will be reimbursed.

We look forward to receiving:

The George W. and Harriet B. DAVISON ART CENTER
WESLEYAN UNIVERSITY Middletown, Connecticut

May 8, 1953

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22,
New York

Dear Mrs. Halpert:

I have been in communication with Mr. McCurdy of the Museum of Modern Art in reference to ordering slides of Ben Shahn's work, on whom I wish to spend considerable time in my class in Twentieth Century American Art, which I will be teaching to journalists, writers, government employees, etc. from nine European countries at the Salzburg Seminar in American Studies this summer.

Mr. McCurdy informs me that most of the negatives from which I will want slides are in your possession. I wonder if you would be willing to lend these, for a brief time, to the photographer Von Altena, in order for him to make slides from them.

Sometime on Tuesday, May 12th, before I pick up the John Marins in the late afternoon which you are so kind to lend us, I would like very much to drop in and look over the negatives if, of course, you are willing to lend them. If you are not going to be in the gallery at that time, would you be able to leave instructions so that I could see the negatives then and not have to make another trip at a later date?

Thank you in advance for your trouble, and hoping to hear from you at an early convenience,

Very sincerely yours,

Samuel M. Green
Director

SMG/a

THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER BUILDING PARK DRIVE AT WOODLAWN AVENUE WILMINGTON DELAWARE

OFFICERS

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MISS CONSTANCE MOORE, DIRECTOR

CURATOR OF THE PRE RAPHAELITE COLLECTION
MISS JANE DRIVER

EDUCATION AND INSTRUCTION PROGRAM
MRS. MARION F. T. JOHNSON, IN CHARGE
MISS JULIA ANDREWS, ASSISTANT

TELEPHONE 5-1808

May 11, 1953.

Downtown Gallery,
New York City, New York.

Dear Sirs,

The Corcoran Gallery has sent us Reuben Tam 's painting, MOON AND WAVE, which you so kindly said could be sent to us on approval, for the consideration of our Accessions Committee.

The painting is priced at $550. We are wondering if there would be any reduction in price if it were bought for our permanent collection?

Will it be all right to keep it for several weeks, as the committee may not be able to meet and decide for a week or two?

Thank you very much for your courtesy, and cooperation.

Sincerely yours,

Constance Moore

Constance Moore,
Director.

Thomas H. Carmitchell
618 EAST KING ST. -- LANCASTER, PENNA.
PHONE 3-9067

Mrs. EDITH GREGOR HALPERT -Cont'd Page 2- May 28,1953.

May we invite you to communicate with the writer as to your thoughts for eventually taking over her artistic career. Anticipating your future reply, and with kind personal regards to you for continued success with American contemporary artists, we remain

Sincerely yours,

Thomas H. Carmitchell

Thomas H. CARMITCHELL,
Personal Art Representative

THC:c

2 Encls.
a. Cpy Lancaster Magazine
b. Newspaper clippings.

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED

BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

May 7, 1953

Dear Edith,

As always your hospitality and personal attention are indescribaly wonderful and generous. How can one ever thank you?

All the things, including ourselves, arrived safely. I've set up the sculpture on the second floor and Mr. MacLenathan and Mr. Rossiter visited and were very much impressed. Mr. Rossiter said that he has to deal with a reluctant buyer (I suppose he means Karolik). They are coming back.

Here is another $100.00 from Stephen Stone on Lorbe's "Hooded Figure." By the way, Steve has just bought a very large house.

I am writing Fred Frederichs and as soon as he is ready we will come to New York to collect those African and Chinese pieces that he decides to sell.

I am sending you a small Babembe figure. I do hope you like it.

Faithfully,

Boris

May 7, 1953

Mr. Herbert Katzman
South Mountain Road
New City, New York

Dear Mr. Katzman:

Will you please come in to see me in reference to your letter. I think we had better discuss the matter and clear up your misunderstanding.

Can you arrange to come in on Saturday? Please phone.

Sincerely yours

EGH:a

May 27, 1953.

Miss Rita T. Liddy,
1533 Elliott St.,
Saskatoon,
Saskatchewan, Canada.

Dear Miss Liddy:

This painting by Julian Levi is sold and there are no color reproductions of it. We deal only in original paintings.

If you ever come to New York, I should be very glad to show you other examples by this artist.

Sincerely yours,

GA:l

ROBERT T. MILLER
PITTSBURGH

May 27, 1953

Dear Mrs. Halpert,

Thank you for sending the photograph of Sheeler's "Ore Into Iron, 1953".

You may be certain that it is my pleasure to assist in every way possible in placing any of Mr. Sheeler's works.

Sincerely,

Robert T Miller

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

TOLEDO 2, OHIO

May 14, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mr. Alan:

Thanks very much for your note of May 12.

I am delighted that Crawford has sold his Cologne Landscape, and we would be glad to have as a substitution, New Orleans Still Life (provided that it is approximately the same size).

Please ask Dick Freeman to ship it just as soon after the close of his show as possible.

I do want to have Crawford represented, since, as I told you, he will be in Ann Arbor this summer and I think we should let his students know how much we like his work.

Sincerely yours,

Otto Wittmann, Jr.

Otto Wittmann, Jr.
Associate Director

OW:11

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER

JOHN P. GILES
KEITH L. BROWN

LAW OFFICES
LANG, BYRD, CROSS & LADON
1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

May 11, 1953

5516

Mr. Charles Alan
Downtown Gallery
32 East 51st Street
New York City, N. Y.

Dear Mr. Alan:

Replying to your letter of May 5th, there is absolutely no hurry whatsoever in sending the paintings. We had been living in Sidney Berkowitz's home here for the last few years, while Mary has been fooling around with various California architects. After final detailed plans and specifications had been completed, conferences with contractors here indicated that while they were all right from the standpoint of design, they were very bad from the standpoint of structure, viz, frame, roof, etc.; so Mary has turned the matter over to a local architect, and it means several months before the plans are redrafted and ready for bids.

As Sidney quite properly wanted to sell his house, and as Mary did not want to live at a hotel -- which I would have preferred -- for the year which it will take before the plans could be completed and the house built, etc. -- she rented, while I was in California last month, a one-story air conditioned house at 717 Ivy Lane, San Antonio. It looks nice but has sheetrock walls, and it does not have too much hanging space for pictures -- aside from the fact that she is a bit worried about utilizing the usual type of picture hook in sheetrock. I have assured her that it should be perfectly safe to do so, but you know how Mary worries a lot.

All of the above is in answer to the last paragraph of your letter.

Was with Robert Straus in Houston the middle of last week, and he truly has a beautiful place. He has a number of acres, with swimming pool, gardens, etc., on the suburbs of Houston; whereas, we, of course, will build in the middle of the city on a number of lots and will not have the advantages of being out in the country -- which I love -- but

May 1st, 1953.

Miss Marianne Gaston,
32 Bayside Terrace,
Great Neck, Long Island.

Dear Miss Gaston:

When you were in the gallery, you expressed an interest in the paintings of Herbert Katzman. Within a few days you will receive an announcement of our forthcoming exhibition of new paintings by eight younger artists whom we introduced a year and a half ago. Included in the exhibition, will be two recently executed paintings by Katzman. I am writing you in advance, hoping that you will be able to come to the gallery before the opening of the exhibition on May 12th, and see these exciting new examples.

All the artists in the exhibition have demonstrated amazing growth since they were first shown at the gallery, and their reputations have kept equal pace. In spite of their success, we have endeavored to keep the prices of their paintings within the limits of the most modest art-budget.

If you are not able to come to the gallery before the opening of the show, we do hope you will not miss this exhibition.

Sincerely yours,

CA:l

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

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SAA187 NL PD=SANANTONIO TEX 4=

MAY 4 PM 9 34

DOWNTOWN GALLERY=

ATTN MR ALAN 32 EAST 51 ST NYK=

MOVING TO 717 IVY LANE SAN ANTONIO AND WILL APPRECIATE YOUR SENDING PICTURES AT YOUR CONVENIENCE=

SYLVAN LANG

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 21st, 1955.

Mr. Harold W. Rabinowitz,
P. O. Box 136,
Mt. Carmel, Conn.

Dear Mr. Rabinowitz:

It is so late in the season that we are asking artists who wish to show their work to wait until next Fall. As we have no immediate plans of adding to our list, there is no urgency at looking at work.

Sincerely yours,

CA:L

May 9, 1953

Dr. Paul J. Sachs
Widener Library - Room F
Cambridge 38, Massachusetts

Dear Dr. Sachs:

We shall indeed be glad to send you the new serigraph by Ben Shahn. The price, as Mr. Alan quoted, is $35.00, and the title is "Calaban".

Are you still enthusiastic about the Siporin drawing which belongs to me. As I advised you during your visit, I have never sold any work of art which I purchased for my private collection, but if you are interested, I shall be very happy to present it to the Fogg Museum. Please be perfectly honest about it, as I do not want to impose a work of art on any institution unless it is considered highly desirable.

Sincerely yours

EGH:a

May 9, 1955

Mr. John Maxon, Director
Museum of the Rhode Island School of Design
Providence 3, Rhode Island

Dear Mr. Maxon:

Forgive me for not writing to you sooner, but I held up my reply awaiting word from Culler. By this time you too have received a letter from him indicating his interest in the Spencer exhibition.

I was under the impression that you would follow through the regular routine by writing to the various institutions. Such a letter is clumsy and embarrassing for us to do at this end as we are not in the habit of "asking" for shows. except in this instance I felt that the Rhode Island Museum was the logical spot, and that it was also Spencer's desire to be shown at full length in his home territory.

However, I am writing Mr. Young of Munson, Williams, Proctor — No
Institute and Harvey Arnason of the Walker Art Center because I know them well enough to be uncoy. Will you carry on from this point. The following are additional suggestions: Columbus Museum; Newark Museum; Toledo Museum; California Palace of the Legion of Honor.

Since Cahill's article appears in a magazine with so much additional material, I dont feel that it would serve as a catalogue. It seems to me that with several other institutions going into the show, a separate catalogue could be published collectively. There could be a simple pamphlet recording the names of all the exhibitors and a foreword comprising excerpts from Cahill's article or perhaps some that you yourself would wish to write. The cost would be quite little and divided, would amount to little more than the insurance on one painting.

Wont you let me know your feelings in the matter.

Sincerely yours

EGH:a

Random House, Inc. THE MODERN LIBRARY

457 MADISON AVENUE · NEW YORK 22, N. Y.

May 19, 1953

EDITH HALPERT

Herewith the Seligmann mss. We all read it with vigor, but in ints present state we feel that it needs too much work for us to take it on.

There is a wealth of material here, but it is not in a publishable form. We feel that the technique of a daily record leaves much to be desired. Also there is a lack of supplementary material on Stieglitz and O'Keeffe which would limit the possible potential of this book to too small a audience.

Many thanks for showing us this. I will expand on all of this more when I see you.

Tony

Tony Wimpfheimer

May 6th, 1956.

Mr. Grant L. Jacks, Jr.,
135-30 Grand Central Parkway,
Kew Gardens, Long Island.

Dear Mr. Jacks:

Thank you for your letter and for the enclosure. Remittance of the balance in monthly payments of $20.00 each is quite agreeable to us.

Do come in and see the new Knipschild paintings which will be on exhibition starting next Monday.

Sincerely yours,

CA:l

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

(28)

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NA432 PD=MINNEAPOLIS MINN 6 425P=

1953 MAY 6 PM 6 32

EDITH HALPERT=

THE DOWN TOWN GALLERY 32 EAST 51 ST=

ARE ANY OTHER NILES SPENCERS AVAILABLE FOR SALE IF SO PLEASE AIR MAIL PHOTOS AND PRICES=

H H ARNASON WALKER ART CENTER=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

[[illegible] Gallagher 10-1-53]

P.S.–
Nice is a large city and during the fall and winter, early spring many peoples come from the North of Europe – England Norway Sweden Denmark. — Ed Gallagher

May 26th, 1955.

Mr. Herbert J. Seligmann,
Cape Split,
Addison, Maine.

Dear Mr. Seligmann:

The manuscript is being returned to you at the address given.

For your information, the reaction at Random House was very promising. I shall quote from the letter:

> "There is a wealth of material here, but itis not in publishable form. We feel that the technique of a daily record leaves much to be desired. Also there is a lack of supplementary material on Stieglitz and O'Keeffe which would limit the possible potential of this book to too small an audience."

If you feel it worth your while to communicate further with Random House, May I suggest that you address your letter to Tony Wimpfheimer, as I do not recall the names of the two editors to whom he submitted the manuscript.

I hope you have a very pleasant summer.

Sincerely yours,

EGH:l

IOWA STATE COLLEGE OF AGRICULTURE AND MECHANIC ARTS

AMES, IOWA

RADIO-TELEVISION SERVICE
WOI · WOI-FM · WOI-TV

AIR MAIL SPECIAL DELIVERY
May 1, 1953

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We are in receipt of your wire of May 1 in which you grant us permission to reproduce Marin's "Woolworth Building" provided credit is given to the Downtown Gallery. Thank you very much for this permission.

Unfortunately, we are not able to give specific credits because of the number of paintings being used and of the limited time of the program. I should like, however, to explain to you the purpose of the series.

As stated in my previous wire, the programs are being produced by WOI-TV at Iowa State College in association with the Ford Foundation Fund for Adult Education. The thirteen programs, each a half hour in duration, will attempt to trace the development of the fine arts in American life during the 1900-1950 period. The ultimate purpose is to show that the arts have not stood apart but have reflected or anticipated society and the life and times of America.

The information will be disseminated by means of a narrator, dramatic sequences, film, still pictures and recordings. We have selected for reproduction only those artistic examples which we feel, after careful research and consultation, have made an extremely significant contribution to American culture and society. Each work reproduced will, of course, be identified by the narrator as he discusses the particular artist and his time.

I sincerely hope that your understanding of the program and also of the fact that it will bring the work of Marin to many who may not have been familiar with him will alter your decision. May we again ask for an immediate reply? Now, more than ever, time is the overpowering element.

Thank you so much for your cooperation.

ans 5/4/53

Yours very truly,

Marjorie Abrams

Marjorie Abrams
Program Content Specialist, WOI-TV

OK

MEA:ab

ABC-TV · CBS-TV · NBC-TV · DUMONT-TV

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY – ANDOVER, MASSACHUSETTS

May 27, 1953

Dear Edith:

I finally got my decision. The Addison Gallery would like to buy Karl Zerbe's "Chinatown." Will you send the bill and the picture at your convenience. Thanks for your patience.

Yours,

Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

P.S. Sidney Berkowitz just told me of Yash's death. I had heard no word of it. How tragic. He was at the peak of his career.

May 26th, 1953.

Ellen Donovan Gallery,
216 West Rittenhouse Square,
Philadelphia, Pa.

Dear Miss Donovan:

I must apologize for not having written you sooner. Our plans for the future are so vague, that we have nothing definite to offer you at the moment.

Until we have mapped out our coming season, Mrs.Halpert and I thought that if you would like to have a few paintings on consignment, this would be agreeable to us. Would you like to stop in when you are in New York and select them, or would you like me to choose them for you? It is my impression that there is a trucking service to Philadelphia by which we could send the paintings uncrated, saving you a great deal of expense.

Sincerely yours,

C:l

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE.
TELEPHONE 2-1986
WICHITA, KANSAS

316 East 66 Street
New York 21, N.Y.

May 11, 1953.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

This is written as a record of our conversations relative to possible purchases and purchases by the Louise C. Murdock Estate Art Fund.

1. -- On or about July 1st, I shall make payment in full for the following:

"Theme in Red," oil painting by Paul Burlin .. $1300.00

Carved Wood Eagle 200.00

"Two Family House" - painting by Jonah Kiningstein 325.00
(You indicated a possible lower cost)

2. -- "Tonk Mountain" - oil painting by John Marin - price .. $3,000.00

Payment - July 1953 .... $1500.00
" of balance July 1954... 1500.00

3. -- About four weeks ago, you told me that you did not wish to sell any paintings by Kuniyoshi at this time. I stated that I would like to acquire "Black Stove" and to advise me as to the cost when it is determined.

4. -- About five weeks ago, in your office, I admired the painting of beef by Raphaelle Peale. I asked you to reserve it and you remarked that there was no hurry. However, do you want a decision now? It should be understood that I would not be able to pay for the Kuniyoshi and the Peale before July 1954.

May 14th, 1953.

Mr. Alfred H. Holbrook, Director,
Georgia Museum of Art,
Athens, Georgia.

Dear Mr. Holbrook:

The following is the information you requested about certain artists:

Samuel Halpert,	born Russia, 1884
Wesley Lea,	" Bradford, Vermont, 1914
Reuben Tam,	" Kauai, T. H., 1916
Karl Zerbe,	" Germany, 1897
Raymond Breinin,	" Russia, 1910
Louis Guglielmi,	" Egypt, 1906
Julien Levi,	" New York, 1900
Ben Shahn,	" Russia, 1898.

We do not repre_t the following artists: Giglio Dante, Adolph Denn, Reginald Marsh, Hans Moller, Nahum Tschacbasov, so I cannot send you the information.

It was good to hear from you, and I do hope you will pay us a visit when you come to New York.

Sincerely yours,

CA:l

THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

May 14, 1953

Miss Edith Halpert
Downtown Gallery
32 East 51 Street
New York City

Dear Edith:

Your letter rather dashed me. I was all the more willing to write down Stuart Davis as he came as I felt that you knew me well enough to drop me a line or get on the telephone. if you felt that I had been tactless at any point. I had supposed, too, that there was plenty of time to turn around, but it seems that Belle Krasne has bundled this into type. I did have a good letter from Stuart - and again my thanks for bringing us together.

More of the same in a different context. I am sure you know that Jack Baur is editing a new book on American Art. This is divided up among a number of writers of whom I am one. Each writer has ten painters to do. In my ten I am happy to have Lawrence and Levine, Marin and Sheeler. May I assure you that this is only a small part of the artists to be covered - the others by better writers than myself,- who are grouped in the Downtown Gallery.

Space for biographies is quite limited. We are, on the other hand, asked to come up with original statements by the artists, if such can be had. Practically, I am well enough off in dealing with Levine and Marin in the little space I have available. Lawrence and Sheeler, neither of whom I know, are another matter. Would it be possible for me to get in touch with them through you later this spring? Finally, I also have Hartley on my list. Would it be possible to get an unpublished and significant sentence or two of Hartley's out of letters which I understand you hold? This would be a luxury if it is available.

May I thank you sincerely for sending me the Levine catalogues. I am in your debt for this and for other things as well.

With best wishes,

Ever yours,

Frederick S. Wight
Associate Director

FSW:dss

RICHARD E. THIBAUT JR.
ULSTER COUNTY
WOODSTOCK, NEW YORK

May 19, 1958

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

At the suggestion of Mrs. Charles Rosen, of the Woodstock Artists Association, I am writing to ask if you have any available biographical material about Yasuo Kuniyoshi. I would appreciate any information you could send me concerning the details of his life, his work and his many awards.

With my thanks in advance for any assistance you may be able to give me and my newspaper.

Sincerely,

Richard E. Thibaut, Jr.

Richard E. Thibaut, Jr.
Woodstock Correspondent
Kingston (N.Y.) Daily Freeman

May 16, 1953

Mr. King Vidor
7261 Hollywood Boulevard
Hollywood, California

Dear Mr. Vidor:

I was away from the gallery for the past two days. No doubt you saw the cause in the newspapers. Kuniyoshi is the third artist we have lost within the year, and we are greatly distressed about it, to say the least.

The Sheeler matter referred to in your wire creates a rather difficult situation. Unlike the dealers of European art who trade one painting for another, purchase for sale, and each time effecting a considerable profit, the American dealers are not dealers in the true sense of the work. Actually we are merely agents for the artists, working on a commission. While the artist is alive, when and if we should purchase a painting from a collection for our own account, we could not offer it for sale for moral reasons, as it would represent a form of competition to the work owned by the artist. This may all seem complicated to you, but I am sure it will make sense if you realise the problem.

If you can wait until fall -- there is very little summer business and this year we plan to be closed during July and August -- perhaps I can make some more constructive suggestion to you, particularly in view of the fact that "Bucks County Barn" is one of Sheeler's outstanding paintings. I am sure that it is not imperative for you to raise the money immediately. After talking to Sheeler we may work out some equitable arrangement for the fall season.

May I hear from you.

Sincerely yours

EGH:a

May 13th, 1953.

Mr. Burny Myrick,
848 West Grant Street,
Baton Rouge, La.

Dear Mr. Myrick:

Your paintings have just arrived at this gallery, and there is a slight loss of paint at the upper right edge of "Fire Escape #2"" in the area where there is a sort of lavender and pink checker board. It is not serious, but I wished to report it at once so that you would be informed that the damage did not occur at this gallery.

Mrs. Halpert has been so busy this morning that she has not yet had an opportunity to look at the paintings. I am sure she will communicate with you as soon as she has done so.

Sincerely yours,

CA:l

May 29th, 1958.

Mrs. Stanley J. Wolf,
1 Shore Road,
Kenilworth,
Great Neck, Long Island.

Dear Mrs. Wolf:

I tried to telephone you, but Information was unable to give me your number. I merely want to let you know that the O'Keeffe pastel will be at the gallery on next Tuesday afternoon, and any time after that you would like to call for it will be convenient for us. It will be nice to see you again.

Sincerely yours,

EGH:l

THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

Dear Edith,

Do you have any Levine catalogues? We are so cleaned out I need two for myself & can't lay hands on them. If you could let me have a couple I should be grateful.

With best wishes

Heartily

Fred

Mrs. Edith Halpert
The Downtown Gallery.

May 5, 1953
I.C.A. Boston

MRS. YASUO KUNIYOSHI
118 WAVERLY PLACE
NEW YORK 11, N. Y.

May 23, 1953

Dear Edith,

The enclosed letter is the only one I have been able to do so far and I thought you ought to have a copy of it.

Human kindness and goodness as I have experienced it is almost unbearable for one feels one never can be as adequate or as considerate or as loving at the moment when it is most needed. You've really been most wonderful and my thanks and appreciation are deeply felt and for my part I hope everlasting.

I'll be seeing you very soon.

Love,

Sara

SOLINGER & GORDON
THIRTY-NINE BROADWAY
NEW YORK 6, N.Y.

DAVID M. SOLINGER
EUGENE H. GORDON

May 6, 1953

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

Dear Edith:

You have told me that Earle Ludgin has obtained a ruling that easel paintings purchased by him to decorate the offices of his advertising agency in Chicago constitute depreciable property which may be depreciated and written off over a period of ten years.

I have told you that -- while my understanding of the law must always defer to an official ruling to the contrary -- I am inclined to believe that the ruling granted to Mr. Ludgin was on the basis of a somewhat different factual situation. In other words, I am of the opinion that paintings purchased to hang on the walls of one's office may not be depreciated.

To qualify for depreciation deductions property must not only be used in the trade or business (as one's art collection might be if hung in one's office) but it must also be of a depreciable nature. Regulations 111, Sec. 29.23(1)-2 states:

> "The necessity for a depreciation allowance arises from the fact that certain property used in the business * * * gradually approaches a point where its usefulness is exhausted. The allowance should be confined to property of this nature."

As far back as 1923 the Bureau of Internal Revenue made this ruling (A.R.R.4530, II-2 Cum. Bull. 145):

> "It appears that A, being a man of artistic temperament, has furnished his office with furniture, etc., not of a style usually found

May 11th, 1955.

Dr. Paul J. Sachs,
Widener Library, Room F,
Cambridge 38, Mass.

Dear Dr. Sachs:

I am so glad that you are acquiring the Sheeler drawing and I have no doubt that Mr. Sheeler will be equally pleased when I tell him.

Mrs. Halpert sent me a note that we should ship one of the Shahn prints to you. I will send the Sheeler drawing and the print tomorrow to the Fogg Museum marked for your attention.

Sincerely yours,

CA:l

May 2, 1955

Mr. Boris Mirski
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

Not only are you getting a price list, but explanatory notes on all the items.

I shall expect you on Tuesday for the balance of the material. However, as I mentioned on the telephone, I cannot possibly let you have the items selected by Mr. Rossiter for the Karolik collection. I promised to hold them and have to do so. You recall that I made a special trip to Boston (my last visit to you) for that purpose and told you about it at the time. These negotiations have been going on so long that I cannot afford to do anything to disrupt them in any way, or to confuse the issue.

On the consignment you will note that there are two prices for each item — the minimum and the net price to you. I have worked on these figures with great care, bearing in mind my original cost, which, in relation to the early purchases, was relatively low, and the current market price, which is exceedingly high, if and when objects of this quality may be found. While some of your visitors may pick up a single item in the country backwoods for a lower figure in a rare instance, you can look everybody in the eye and tell them that they are getting a terrific bargain, even considerably above the minimum sales price figures listed. Incidentally, with this material I think you will have to insist on cash sales. And the checks are to be made to me personally rather than to the gallery, as the folk art is my private property.

Although we are not repeating it in every description, please bear in mind, while all the paintings and sculpture are original, some of them were based on existing engravings, instruction books, and theorems. If you think it necessary for me to specify, I shall do so, but I think in the foreword this can be covered very well. It is a known fact, but there are always some gripers who love to make a discovery and state that they had seen something similar. This has been our experience for many years and we ignore it completely.

I am sending you a couple of publicity releases which may be of help.

See you Tuesday.

Sincerely yours

May 28th, 1953.

Dr. Paul J. Sachs,
Widener Library, Room F,
Cambridge, 38, Mass.

Dear Dr. Sachs:

The Siporin drawing was shipped several days ago, and I am enclosing a receipt form to be signed and returned to us.

For your information, the drawing was exhibited at the Downtown Gallery in October, 1948, shortly after I acquired it. It was exhibited again in the Siporin retrospective exhibition at the Boris Mirski Gallery in January, 1952, and reproduced in the American Artist Magazine, March, 1947.

The gift to the Fogg Museum is a personal one, and it gives me great pleasure to make this slight contribution to a collection which has been so identified with you.

Sincerely yours,

EGH:l

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

May 6th 1953.

Mrs Edith Halpert
32 East 51st St.
New York 22
New York.

Dear Mrs Halpert:

I haven't forgotten that I am coming to see your sculptures as soon as I can and pick the group I mentioned for Mr. Karolik. But in the meantime I have a bright idea. Mr. Karolik is more easily manageable on the (sculpture side) if the objects come in one by one. So I wish you would send your Schimmel Eagle as a starter. Your number 1236 - 475.00. Would it not be safe to send it with some trucking concern which probably ships to Boston by truck once a week or so? I've seen your eagle and want it. Mr. Karolik knew of another so I held my hand. Let him have it sent to us. It came yesterday. Even he agreed it was

Mrs. J. Watson Webb
Shelburne, Vermont

Dear Fairy Godmother,

Just a line before I go back to moving the family carriages. This Ihate and am frank to say it exhausts me.

The pictures are not bad but theywere marked and I thought that I should let Mr. Newman know.

The husband of the Lady in Yellow looks very well. Thr charge of the $175 I presume was right I sent it down to Mrs. S. to pay.

Am certainly sorry Life gave you so much trouble but I do not know of any one who could handle them better than you.

Do I understand that I am to send a list to them to whom they should be mailed. I do not like that idea. I do not want to be indebged to them and I would not like to have people think I was mailing them my own publicity. Think I will just let the matter rest. If that is their policy let us leave well enough along.

I will have a Van coming up again about the 13th and I could have them pick up the rest of the paintings. Then when they are all here you would be able to pick and choose which should go where and in the meantime i have hung some in the Dutton house and a couple of velvets that I had here and one that Electra gave back to me.

Truly the work that is to be done here I just do not know where it will end. The publice will be so disappointed but I just go from morning to night and am so tired now that I do not make sense. What else can I do ? Bulidings and tools carriages paint samples they all need me. You say Mlle. She is a dear but she wont decide one thing without me and I might as well do it myself.

It is like your gallery , you know you are the whole show. Well picture yourself with nine galleries all over 14 acres. That is me.

Enough of my troubles but I had to sit down after lunch and say a thank you to you.

Don't even have Mrs. Carlisle, she is so busy in Burlington getting our labels written out.

Then to complicate things the Ti busted a boiler and are we having trouble there. That is another eight galleries in one.

Be good to your dear self and am so glad that your Mother has settled down.

Good luck and I will keep trying.

Devotedly yours and gratefully yours,

Electra

May 27th. 1953

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY – ANDOVER, MASSACHUSETTS

May 8, 1953

Dear Edith:

I have just learned from Charlie Sawyer that he cannot look at the two Zerbes in question until Friday, May 22nd. He will let me know his opinion immediately after he has done so. We shall definitely buy either "Chinatown" or "Columbus Castles."

Cordially,

Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

Galen Gough **The Kentucky Colonel Painter**

Phone 2582 521 Green Hill Drive, Benton, Ky.

May 4, 1953

Biography.......

"UNSUNG HEROES"
Published by
Macmillan -
Author,
Elma Holloway

Vital Statistics:

Kentuckian.

Marines 1915-1921
Purple Hearter

Professional,1924
Strong man-Dare-
Devil............

Vaudeville 1927
Motion Pictures
radio...... 1946

Technical Director
Actor-writer-
Director....1947

Author: Founder:
"Americanized Judo"
"Americanized Judo
Association, Inc."
"College of Amer-
icanized Judo"

"Simplified Self
Defense"

Etc.
....
...
..
.

FOUNDER:
Associated Primitive
Artists, Inc.
(California)

Director,
The Downtown Gallery,
32 East 51st Street,
New York, 22, N.Y.

Dear Director:

Inclosed is one of many recent write-ups pertaining to my story and efforts in art.

I am hopeful of obtaining a New York gallery in the showing of my paintings as they are completed and shipped to New York.

I can do abstract, or any sort of subject matter, but prefer the "American Primitive" subjects as publicized in the attached write-up.

Should you be interested, I will send a few paintings nicely framed...... about eight now ready....28" X 22"...... various subjects. These will include the paintings illustrated in the story.

I am sure you would find a ready story for newspaper release. I have obtained stories in AMERICAN WEEKLY and many other syndicated features.

Thanking you, I am,

Sincerely,

Col. Galen Gough

He has made such a careful survey of round top and square top screws, of pressed metal and rolled metal, etc., that I am sorry I started the whole thing. However, for the catalog we must be so absolutely correct, as we do not want any smart cracks from any rival museums - if such a thing exists.

I shall write you again when I return from Woodstock and get back to normal.

Sincerely yours,

EGH:l

May 11th, 1953.

Mr. Carroll E. Hogan,
Curator of Prints,
Dallas Museum of Fine Arts,
Dallas, 10, Texas.

Dear Mr. Hogarth:

And here I thought I was getting everything whole-sale. A check is enclosed.

Sincerely yours,

EGH:l

7 @ 2^{00} ea
Check for $14- enclosed

[May 1953]

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

The enclosed cards show that the Downtown Stable is going onward and upward with the Metropolitan; these cards were in truly regal company.

I imagine "Yosh" might enjoy seeing this card — so im enclosing two.

Thanks for sending me the bizarre Newsletter — i do admire his aggressive attacks on names and things — but not his matter. I'd like to drop by at the Gallery some afternoon next week, on an afternoon when you have a leisurely half hour, and talk seriously about the "Artweek" i hope to print. The last time, as you may recall, we were interrupted just as this topic came up —

Best regards —

A.C.

May 28th, 1955.

Mr. Allan McNab, Director,
Lowe Gallery,
University of Miami,
Coral Gables, 46, Florida.

Dear Mr. McNab:

I am delighted that you have decided on the Niles Spencer exhibition at the University of Miami.

Since I am getting a little bored with the secretarial work involved, I have asked George Culler of the Akron Art Institute to start the machinery for scheduling the exhibition in various parts of the country. He will write to you in a week or so when we get the further plans from Providence.

Sincerely yours,

EGH:l

Scott, Foresman and Company EDUCATIONAL PUBLISHERS

EDITORIAL DEPARTMENT 433 EAST ERIE STREET, CHICAGO 11, ILLINOIS

11 May 1953

Mrs. Edith G. Halpert
The Downtown Gallery
32 E. 51st
New York, N. Y.

Dear Mrs. Halpert:

We are now preparing for publication a revised edition of our college anthology THE LITERATURE OF THE UNITED STATES, in which we should like to include the following illustration:

Poster - "Years of Dust" - 1936
Artist - Ben Shahn
Executed for and distributed by the
Resettlement Administration

Would you be able to grant us permission to reproduce this illustration or, if not, could you advise us as to whom our request should be addressed?

If permission is granted, with market coverage for the United States, its dependencies, the Philippines and Canada, we shall be glad to include any credit line specified on our acknowledgment page.

Any assistance you may be able to give us will be very much appreciated.

Sincerely yours,

Lucette Miller

Lucette Miller
College Editorial Department

Enclosure

May 8th, 1953.

Mrs. J. Watson Webb,
Shelburne Museum,
Shelburne, Vermont.

Dear Electra:

I bet you were surprised when the truck arrived to find not only a number of paintings that you expected, but also that fabulous padlock trade sign. In this instance I took a chance as I could not resist it at the White Plains show, and the price was so very low. You have a key, and finding the padlock in wood will result in a fine mate. I paid $65.00 for it, and to make you feel better will add $10.00 as a service change. Of course, if you decide you do not want it I will take it back whenever your truck comes this way again.

I am enclosing a list of the paintings that were picked up from the gallery and from Harry Shaw Newman gallery. The frame for the McGoldrick Family was not quite finished, and I shall hold it here until the next trip together with the paintings still with restorers. This includes "Providence Belle", the "Man" by Flower, "Lady of the Lake", the "Birth Certificate" and the "Three Children".

A bill, together with descriptive material on the spinner, will be mailed to you within a few days. I have started a loose leaf record book on the paintings to correspond with the sculpture books so that we have a complete set here, but shall send carbon copies to Mrs. Carlyle who can take the photographs out of your book as the original paintings reach you. Is this arrangement satisfactory?

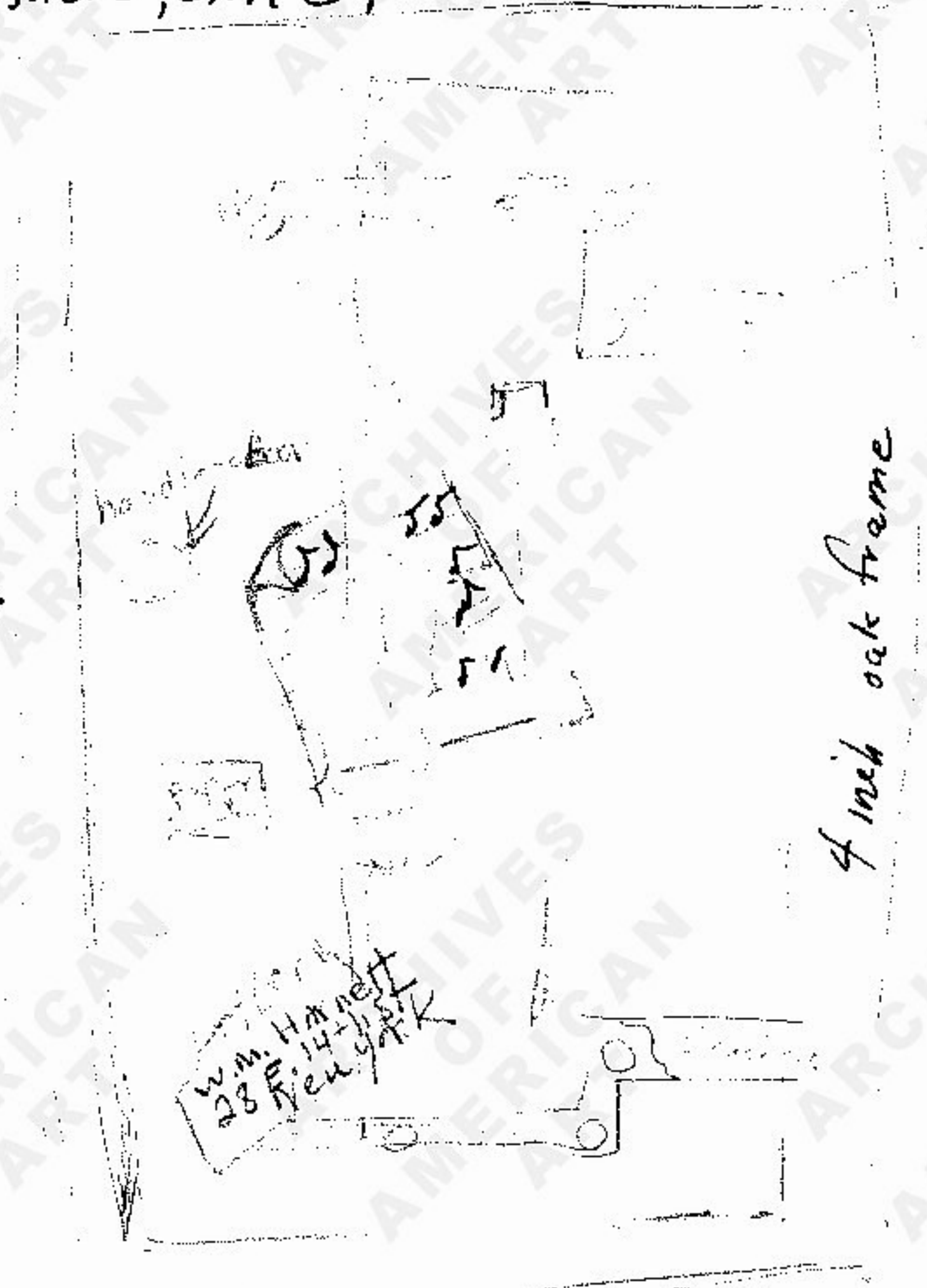
The enclosed letter from Richard Mills is self-explanatory.

By this time you will have had quite a session with Margery Byers of Life magazine. As she probably informed you, she is mere the researcher concentrating on facts and getting enough facts to write a thousand page book. All this will be used as reference material by Miss Mary Hamman, the text woman, for her article which will comprise probably 600 words. And so - Life functions.

I hope you are pleased with the layout and the fact that there will be eight pages in color. Naturally I was hoping that more art would be used, but I agree with the Editorial staff that this layout is excellent, giving a fairly comprehensive idea of the character of the museum. I shall see Miss Hamman on the 20th when the final copy is sent to Chicago.

Along bottom of picture it states —:
Entered according to act of Congress
in the year 1887 by the F. Tuchfarber Co.
Publishers, Cin. O.

Sorry I am not more of an artist



I would appreciate any information you might have about this picture.
Thank you,
(Mrs.) Dorothy Ring

May 18th, 1953.

Railway Express Agency, Inc.,
On Hand Department,
1450 - 14th Street,
Oakland, 7, Calif.

Gentlemen:

Re: Your Reference #C 2586,
Notice dated 5/12/53 (Second notice)
Shipment forwarded on 4/15/53.
To: Mrs. L. Quintal,
1719 Sterman St., Alameda, California.

Will you please return this undelivered shipment to the above address, as we cannot find the consignee. Thank you very much.

Sincerely yours,

CA:l

YEAR
The Annual Picture-History
YOUR LIFETIME—IN PICTURES

11833 Wilshire Blvd.
Los Angeles 25, Calif.

CM

May 8, 1953

Downtown Gallery
32 E. 51st Street
New York, N. Y.

Gentlemen:

In organizing the Art Section for YEAR 1953, we would like to include a photograph of John Marin's "Machias", which was exhibited in your gallery.

If this is possible, would you be kind enough to let us have a glossy print for editorial use in our publication. Proper credit will of course be given your organization.

Thank you for your kind and prompt cooperation.

Very truly yours,

M. Tugrul Uke
Managing Editor

MTU:had

Collection Mr. + Mrs. Henry A Loeb
Courtesy The Downtown Gallery

Photo sent Year 5/14/53

May 28th, 1955.

Mr. Henry Steeger,
Popular Publications, Inc.,
205 East 42nd Street,
New York, 17, New York.

Dear Mr. Steeger:

Since Mr. Anthony did her share of buying art this year, I can only suggest that you communicate with Reeves Lowenthal of the Associated American Artists Gallery as agent for the work of George Grosz. He may decide to accept them on consignment rather than make an outright purchase, but he certainly should be interested, particularly if you call his attention to the fact that you know of the forthcoming show at the Whitney.

Sincerely yours,

EGH:l

WEATHERVANES

CENTAUR, 37" long x 31 3/4" high, circa 1800.

FW-3

Made up of two sheets of copper, hammered in the quarter round and joined with solder. Silhouette tail, also made of copper is applied as are the bow and arrow. Shows indications of original gold leaf and is coated with verdigris. Found near New Haven, this is one of the few mythological subjects in the weathervane tradition. To date no other centaur has been discovered, although a female version in wood has recently been found and is now in the collection of Mrs. Virgin of New York.

*****

PEACOCK, 36½" long x 16" high, circa 1800

FW-17

Found in Connecticut in 1950, this is almost identical with the peacock found in Vermont 20 years earlier. Both were undoubtedly made by the same craftsman, who varied the details in the tail design. Hollow body in the quarter round, made of cast lead, but the head is fashioned from two sheets of copper, fastened to the body with solder. Tail is cut in silhouette sheet copper with simulated feather designs raised with chisels and soldered to the body. Applied legs are wrought from lead. A brass rod is soldered to the tail for further support.

*****

WOODEN COCK, 23" wide x 30" high, circa 1820

FW-27

Carved in pine in the half round, with unusual variety in feather and body textures. Spurs of iron are set into the legs. Coated with gold leaf and mounted on a supporting ball, which is also carved, but is painted green. Found in Vermont, this is a rare example in the weathervane tradition. Although obviously planned as a weathervane, this cock has not been used out-of-doors as there is no suggestion of weathering or other wear.

*****

DOLPHIN, 26" long x 24" high, latter part of 19th century.

FW-30

Found in Yarmouthport, Mass., this appears to be entirely original in conception and execution. Fashioned in two sheets of copper in the quarter round and soldered together. Fins are in copper silhouette, applied. The subject seems unique as no other dolphin has thus far been discovered in the weathervane group.

*****

PISCES, each fish measures 10½" high x 33" long, late 18th century

FW-33

Found in Connecticut, but originally from New York State and forming the sign of the Zodiac, this is unique in the weathervane tradition. Made of two separate silhouettes, each in the form of a fish, cut in sheet iron and painted in part with oil paint. Mounted on a single rod to rotate above the standard, each fish is designed to balance the other in contour, weight, and color. Sheet iron supports are applied with rivets in center section of each.

******

May 9, 1953

Mr. Edgar C. Schenck, Director
Albright Art Gallery
Buffalo 22, New York

Dear Edgar:

In my enthusiasm for your exhibition, I not only reduced the prices on the pictures, but sent you a painting that I had promised faithfully to an exhibition planned many months ago. I am referring to the John Marin "Movement in Grey, Green and Red#2" which is catalogued in the "Important Exhibition of Contemporary Art As a Major Feature of the Fifteenth Annual Festival of Fine Arts State University of Iowa from July 1 to August 1". All the other paintings are being called for at the gallery on May 14th, but I am sure it will be entirely satisfactory if the painting arrives in Iowa by the 29th of May, just in time for the hanging.

Will that be imposing on you too much? I am sure you will appreciate my position in the matter. Yes? It can be shipped directly to the State University of Iowa, Iowa City, Iowa, attention Dr. Harper, express collect. If by any chance you decide to purchase the painting (I would be surprised if you don't) I hope you will send it on just the same as the exhibition is really an important one, and we want to represent our artists with their top examples. Incidentally, please list the insurance price at $8500 because we gave the University of Iowa a higher figure as a selling price.

My best regards.

Sincerely yours

EGH:a

May 4th, 1953.

Mrs. L. Quintal,
1719 Sherman St.,
Alameda, California. Apt C.

Dear Mrs. Quintal:

This morning we received a post card from the Railway Express Agency stating that because of change of address they were unable to deliver your painting to you, and are holding it for instructions. Would you please let us know immediately where you wish the painting sent.

Sincerely yours,

CA:l

May 11, 1953

Mr. J. Watson Webb, Jr.,
11740 Crescenda Street
Los Angeles 49, California

Dear Mr. Webb:

Well, according to the last reports, the chicken of undetermined sex will grace the museum. Your mother seemed completely delighted with it, and with the other purchase she made from Mr. Lackman:

On several occasions I spoke to your mother about a plan I have of organizing a small intimate movie company on educational art films to be packaged in groups of thirteen for television. The idea of course, is tentative, but the reason I am writing to you about this is that I think it imperative that a film be made of the Shelburne Museum. There is so much of unique interest there, of interest not only to the art public, but to the country at large. The fact that national magazines like Vogue, House and Garden, now LIFE, consider the museum of sufficient important to devote so much space and expensive color reproductions, proves the point, particularly since no publicity releases emanate from the museum whatsoever.

Naturally I feel that you are the one and only person to do this film. I hope, also, that I can induce you to work with our small group on the general plan, which seems to appeal sufficiently to tempt the financial backing of two very astute young men, plus a little frome me.

Whether or not you would like to join us in the project, I do wish you would think about Shelburne. I have some ideas on the subject which I shall be glad to submit for your consideration. Of course, if you are planning to be in New York, and are interested, we could have a talk on the subject.

May I hear from you.

Sincerely yours

THE FIRST NATIONAL BANK
OF FORT WORTH
FORT WORTH, TEXAS

May 29, 1953

SAM CANTEY, III
ASSISTANT VICE-PRESIDENT

Mrs. Edith Halpert and Mr. Charles Allen
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith and Charles:

I didn't know of the death of Kuniyoshi until someone told me last night. It was in our local paper but I missed it. I want to send my sympathy and regret to you both and to his family. I am glad that I met him at your place once, and I am even happier to have his drawing "Flesh Fly".

We have moved into a new house - that is new for us. It has been built four or five years. It is not as contemporary as we had always wanted but we are making it as much so as possible. It has much more wall space for pictures than any house its size we ever saw. We have only been in three days. Last night we started hanging pictures. Someone came in and saw the Fly and told us about Kuniyoshi. We hung it with even greater care than normally. It looks wonderful, off-center, alone on a white wall. I suppose we all like the things we have chosen and own, but the Fly is something special. I don't think any more has ever been "said" in a drawing. It's one of those rare things, really a painting in black and white. Above all it has the great personal style of Kuniyoshi.

If ever you want to borrow it for a show, it will usually be available.

New address:
1220 Washington Terrace.
Fort Worth 7, Texas

Regards,

Sam Cantey, III
Assistant Vice President

SC:mcm

[May 1953]

Mr. John Denman,
9 Hashiba-cho,
Nakano-ku,
Tokyo, Japan.

Dear John:

Thanks for your letter of June 8th and for the good news that there is a possibility of your coming to the States in July. I expect to be in or around New York at that time. You may not be able to reach me at the gallery, but you will be able to reach me at the following address: c/o Bernstein, Macaulay, Inc., 341 Madison Avenue, New York, 17; telephone Murray Hill 4 - 7317.

The reason for this change of address is that I am leaving the Downtown Gallery as of June 30th, and am opening my own gallery in the Fall. Whether this is going to be a completely independent venture or whether I am going to make an arrangement with Edith to take with me a group of the younger artists has not been decided as yet. Her intention is to relieve herself of the burden of promoting younger artists and to handle nothing but the work of the older best established artists on our list. I will keep you informed of all the developments.

During the months of July and August, while preparatory work is proceeding at my gallery, I am hoping to spend three or four days a week in a new house I have rented in New Hope, Pennsylvania. However, if you are going to be in New York, I would, of course, come in to see you if you did not have time to come down and relax for a day at New Hope. I will probably be at the Downtown Gallery part of the time straightening out all sorts of details and arranging for the move. In any case, we will hold the Heliker painting for you until we hear from you. I do hope you will see your way clear to come to New York, because it would give me great pleasure to spend a little time with you. My best to you and Jean,

Sincerely yours,

CAsl

May 27th, 1955.

Miss Gertrude Rosenthal,
Baltimore Museum of Art,
Wyman Park,
Baltimore, Maryland.

Dear Miss Rosenthal:

Enclosed please find consignment for the three Tam paintings, about which you wrote me. Many thanks for your interest and cooperation.

Sincerely yours,

EH:l

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WESTERN UNION

W. R. MARSHALL, PRESIDENT

FX-1201

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MRS EDITH HALPERT, DOWNTOWN GALLERIES=

32 EAST 51 ST NYK=

WILL YOU PLEASE WRITE ME AIR MAIL ADDRESS 7261 HOLLYWOOD BLVD HOLLYWOOD CALIFORNIA WHAT PRICE I COULD EXPECT IN SALE OF CHARLES SHEELERS PAINTING BUCKS COUNTY BARN ALSO WHAT COMMISSION WOULD BE CHARGED FOR SALE BEST REGARDS=

KING VIDOR=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

WALKER ART CENTER

6 May 1953

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter and for the loan of all the paintings for our CLASSIC TRADITION show. The catalogue will come out a little later, and I will send you a copy. Although we did not really intend it, in the process of hanging the show we ended up with a Downtown Gallery corner which incidentally looks very handsome. We will send you a photograph at a later date.

With best wishes,

Sincerely yours,

Harvey

H. H. Arnason
Diredtor

HHA:em

1710 LYNDALE AVENUE SOUTH · MINNEAPOLIS 5 · MINNESOTA

410 South Mandelle Hall
Mount Holyoke College
South Hadley, Massachusetts
May 22, 1953

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you so very much for your letter in response to my request concerning a painting by Miss O'Keeffe. The Class was notified of your generous offer, but voted the gift money to be placed in a campus building fund.

I am truly sorry the decision was not for the painting because it would have been such a splendid addition to our campus and so very appropriate for a memorial gift. Thank you for your generous offer and cooperation.

Sincerely yours,

Doris Drummond

Doris Drummond
Chairman, Class Gift Committee

Mrs. Edith G. Halpert. May 4 - 53

Dear Madam.

We have not to date recd. back the fine little Sketch we sent to you april 13 - 53 Please return same or Check for amount stated in our first letter, we had letter april 14 - 53 where you stated price was to high, so do as you advise. This is a nice little item. Please advise me at once.

Thank You.

Respt.

C. M. Heffner

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

May 19th, 1953.

Mr. Adrian Siegel,
1907 Pine Street,
Philadelphia, Pa.

Dear Mr. Siegel:

A brief word to express our gratitude for your kindness and promptness in sending the photographs of Kuniyoshi. They are all so beautifully conceived that it is difficult to make a choice between them. I am impressing upon the Art Digest the necessity of crediting you as photographer.

Again our thanks; and do come in and say hello when you are in New York.

Sincerely yours,

CA:l

May 9, 1955

Mr. Frederick Wight, Associate Director
Institute of Contemporary Art
138 Newbury Street
Boston, Massachusetts

Dear Fred:

We, too, are practically out of Levine catalogues, but since I feel that the author should have at least two copies in his possession, I am sending you this precious package under separate cover.

I did not answer your previous letter and neglected to thank you for sending me the manuscript on Stuart Davis. The reason for this apparent oversight is that I felt that Stuart should be the final judge, rather than I. I found it all very delightful with two exceptions. These exceptions are the quotations in reference to the "Kootz boys" and reference to other artist's names. However, who am I to object to anything. Stuart seems to think it was alright.

And so, my best regards.

Sincerely yours

EGH:a

THE PRINT CLUB

GRAPHIC WORKSHOP AND GALLERY
1614 LATIMER STREET
PHILADELPHIA 3

25 May 1955

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City 22, NY

Dear Mrs. Halpert:

Thank you for writing us about the Shahn prints. We would not want to have an exhibition of his prints as we had a show of his work about two years ago. We would like to have some of the group, however, on consignment in the autumn. We are closing very soon for the summer months, and will get in touch with you again when we re-open early in September.

Sincerely yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

BvM:D

in business offices; that such furnishings are of a very expensive type and among them are works of art and curios; it is claimed that the furnishings are only such as are proper in the office of a man following A's profession (motion-picture director). While it is not believed that anyone may for tax purposes be limited as to the amount he is to expend for office furniture, it is the opinion of the Committee that works of art and curios are not, in A's case, properly to be classed as business assets, and that such articles are not subject to such depreciation as is allowable as a deduction from gross income for income tax purposes, the value and desirability of such articles, as a general rule, increasing with age, and inasmuch as the cost of such furniture as may properly be classed as 'business assets' has not been shown separate from the cost of the works of art and curios, the Committee recommends that the action of the Income Tax Unit in disallowing depreciation in the amount of _____ dollars be sustained until such time as the taxpayer may furnish evidence that depreciation is properly to be allowed."

In 1945 the Court of Appeals for the Second Circuit upheld the disallowance of depreciation deductions for a grandfather clock and a painting kept in a taxpayer's law library because the taxpayer "did not show that it was subject to 'exhaustion wear or tear' or 'obsolescence.'" On the other hand depreciation of a radio, a cocktail table and a rug in the same room was permitted (Beaudry v. Commissioner, 150 F. 2d 20).

The heart of the matter is that if works of art are any good, age normally enhances their value.

I have been skeptical about the Ludgin ruling -- but why don't we get the facts? Let's find out just what the ruling says.

With all good wishes,

Sincerely,

J. WATSON WEBB, JR.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

that it interests me the way "my first love" does, namely, motion pictures. Last fall I studied T.V. for about a month, staying on the sets while they were shooting films for T.V. and also watching them do live shows. I found that generally T.V. is "entertainment on a shoestring," as due to the limited amount of money that a sponsor can pay, their motto has to be "this show is here today but gone tomorrow, and so mediocrity will do." Unfortunately the public likes mediocrity and they love anything for free, and so how can T.V. miss? It can't, and it's going to be even more successful as time goes on. But I have felt to date that it is not the field for me. By the same kind of comparison, though pictures have been far more successful than the stage, there are a great many who never left the fold of the stage for tinsel town. I feel as they do about leaving films for T.V. I just haven't come around to wanting to do it --- yet!

Now to come to the matter of making a picture on the Shelburne Museum. The Museum is something very important and very close to me. Naturally I am terribly interested in it, and I am equally proud of what Mother has done as I am of the Museum itself. I think it is very exceptional and very fine and also a unique museum, one with charm and warmth rather than one with pomp and coldness. I think it deserves not only the publicity which it has been getting lately, but a lot more too, as it's truly worthy of it. That's one side of the picture. The other side is my personal relationship to the Museum intertwined with my relationship with this town and industry of which I am a part. I came to Hollywood fifteen years ago with the goal of directing. I almost made that goal when I was at Fox, but unfortunately the picture business began to retrench just when I was ready for my break. And so when they asked me to retrench to cutting after I had been an associate director on one picture, I asked for and obtained my release. To date I still haven't directed, but it is still my goal. However, I feel that the first thing I do should be something other than a film on the Shelburne Museum. It wouldn't be

May 26th, 1953.

Mr. Burton Wolf,
635 Sutter St.,
San Francisco, 2, California.

Dear Mr. Wolf:

It was good of you to send me the photographs, and I certainly agree that the rooms are very handsome and that the folk art looked extremely well in its setting.

I am very curious about the previous questions asked in my letters of April 17th, 2nd, and February 24th. What have you done about the damage claims? And, when may we expect return of the material. It has been out for a considerable time and, as you know, the interest today exceeds the material available.

Sincerely yours,

EGH:l

place them. They could be damaged so easily. We are starting on the eagle stand this week. I have emptied out what I can ~~n~~ my room but have not placed anything in it as yet. So it goes.

The broom came yesterday but that too is in the store room. Don't plan to come up till later in June. Then we can always switch things around as you would like them.

I believe I told you that I loved the padlock.

Every good wish to you for all that you deserve which is the best that the world can give you,

Devotedly yours,

May 17th. 1953 Electra

You can see from my writing I don't make sense. [illegible]

Mrs. Halpert
page 2

Ralston Crawford	KEWALA BASIN
D. Levine	THE CAF
Lewandowski	CIRCUIT BREAKER
Kuniyoshi	(Painting to be decided by Mrs. Halpert)
Ben Shan	SONG or LABYRINTH
Sheeler	CANYONS
C. Zerbe	INVENTOR, CHINA TOWN or FORTUNE TELLER
R. Tam	THE WEATHERING OF THE MOUNTAINS
Dove	LONG ISLAND SOUND or PARABOLA
Burlin	NUDE FIGURE
Guglielmi	FOURTH OF JULY

The paintings do not need to arrive until August 10th and you may have Budworth & Son pack them to be shipped to us as they will handle all the eastern shipments to us.

The Los Angeles County Fair Association will pay all packing and shipping charges and each piece will be covered for its full value under our "all risk" insurance policy while on exhibition and during transit.

We wish to thank you for your cooperation and assistance in contributing to the success of our 1953 exhibition.

Sincerely,

Millard Sheets
m

MILLARD SHEETS,
Director of Art,
Los Angeles County Fair Assn.

MWD:mj

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

May 12th 1953.

Mrs Edith G. Halpert
The Downtown Gallery
32 East 51st
New York 22 N.Y.

Dear Mrs Halpert:

Thanks you for your letter of May 11th. I'm glad the Eagle will be on its way presently. Will you also put aside for us the following # 1237 - lion 220: # 1241 Rooster $280.00: also the three chalk figures. St John with the derby hat on the left: the deer below him and the poodle to the right. I haven't seen these but I'll take your judgment on them. We'll have them come on later. I think well too of the central piece above the rabbit.

Yours very truly

Henry P. Rossiter

May 15th, 1955.

Mr. Moe Laufer,
Jewish Community Center of Cleveland,
Adult Services Division,
2049 East 105th St.,
Cleveland, 6, Ohio.

Dear Mr, Laufer:

On April 13th I wrote Miss Bliss of Goldsmith-Bliss-Greene, Inc. restating that we believed our claim for $300.00 to cover the restoration and depreciation of value of the painting, "Landscape with Lime Kiln", by Mitchell Siporin, was quite equitable. I have not received any reply.

This painting was returned more than three months ago, and has been withheld from the market and possible exhibitions for this length of time. I am sure that you understand that this is damaging to an artist whose available stock of paintings is not very large. I trust that you will give this matter your immediate attention and instruct Goldsmith-Bliss-Greene, Inc. to make a prompt settlement of this claim.

Sincerely yours,

CA:l

cc to Miss Molly Bliss

May 23, 1952

Miss Bertha von Moschzisker, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pa.

Dear Miss von Moschzisker:

Thank you for your check. A receipted bill is enclosed.

Since Shahn seems rather popular in Philadelphia, it occurred to me that you might be interested in having the new group of prints produced by him. The entire collection to date is as follows:

Title	Medium	Price
Phoenix	Theorem in color	$75.00
"	" " black & White	18.00
Triple Dip	Silkscreen in color	75.00
Profile	" " " "	35.00
Patterson #1	" " " "	75.00
" " #2	" " " black & White	30.00
Calabanes	" " " " "	35.00

We shall be very glad to send one of each to you for consideration. Perhaps you will want to arrange a small one man group for exhibition.

Sincerely yours

EGH:a

May 23, 1953

Mr. Henry Steeger, President
Popular Publications, Inc.,
205 East 42 Street
New York 17, N. Y.

Dear Mr. Steeger:

After several attempts to reach you by telephone , I give up, and am writing you this note to advise you that this is the time for you to communicate with Mr. Lloyd Goodrich of the Whitney Museum of American Art regarding your paintings by Grosz. Evidently the show is now being tentatively assembled and Mr. Goodrigh should be advised of the examples in your collection.

As I mentioned during our conversation, the inclusion of those pictures and/or in the catalogue, will undoubtedly enhance their value.

Sincerely yours

EGH:a

May 18, 1953

Miss Constance Moore, Director
The Wilmington Society of the Fine Arts
Park Drive at Woodlawn Avenue
Wilmington, Delaware

Dear Miss Moore:

I am so sorry to have delayed answering your letter, but as you probably have seen in the newspapers, we lost the third artist from our group during the past year, and I was just not in the mood for correspondence. I am referring to the death of Kuniyoshi.

Indeed you may keep the Reuben Tam for consideration and I shall see what can be done about obtaining a reduction on the price. The figure stipulated for museum exhibition is always the final figure, thus we sent "Moon and Wave" to the Corcoran exhibition listed at the final figure. However, I am so eager to break into the Wilmington Society collection that I shall take it upon myself to allow a ten percent reduction.

Biographical notes on Reuben Tam are enclosed.

Sincerely yours

EGH:a

Although one is never certain when an article, even when completed, will appear, from what I heard last night from one of the editors the color spread is quite definite.

I have been planning to invite myself to Shelburne every day, but decided to wait until I get out of my black mood so that I don't impose my problems on you. It might be a better idea for me to wait another week or so and come up with Rene d'Harnoncourt, to whom, I am sure, you will lose your heart when and if he can detach himself from the museum.

After the Life article a routing program will certainly be imperative. You never can tell, the museum may start making money on its' admission fees.

I hope that you take some time to relax and that your grandchild is entirely recovered. My best regards to Mr. Webb.

Sincerely yours,

EGH:l

May 6th, 195[illegible].

Colonel C[illegible]len Gough,
5[illegible]1 Green Hill Drive,
Benton, Ky.

Dear Colonel:

We are not planning to add to our list of artists for some years. About a year ago we introduced nine painters, bringing the total number of artists we represent to thirty-four. For the time being, this is about as many as our space and our energy will permit.

Sincerely yours,

CA:l

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THE SYRACUSE MUSEUM OF FINE ARTS

SYRACUSE 3, N. Y.

ANNA WETHERILL OLMSTED
DIRECTOR

May 1st, 1953

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st St.
New York, N. Y.

Dear Mrs. Halpert:

In regard to the exhibition I spoke to you about in New York:

The Syracuse Museum of Fine Arts will present an exhibition of Abstract Art next autumn - an exhibition based on the book "Abstract Painting and Sculpture in America" by Andrew C. Ritchie, Director of the Painting and Sculpture Department of the Museum of Modern Art.

Dr. Ritchie is assembling this interesting exhibition for us, and has given us the list of outstanding examples that he would like to have included to illustrate his various points. And he will give a lecture at the preview.

We shall be glad to have the Marin oil "Lower Manhattan" 1931, "From a Bridge" by Crawford, and "Suspended Discs" by Morris, which you said would be available. We understand that we are to take care of the insurance. Budworth will collect and ship everything and of course all costs will be paid by us.

The dates are now set: The exhibition will open in mid-October, probably on October 14th or 15th to run for three or possibly three and a half weeks, and we would like to receive everything by October 8th.

We feel that this will be an unusual and important exhibition, giving the history of abstract art in America, and our Trustees will appreciate your cooperation.

It was nice to see you.

Sincerely yours,

Best regards, Anna W. Olmsted

Director

AWO:FH

May 19th, 1953.

Mrs. J. Watson Webb,
The Brick House, Southern Acres,
Shelbourne, Vermont.

Dear Electra:

It was very sweet of you to write me about my two problems. I am sorry that I imposed them on you, but feel very happy with your sympathetic response.

The Kuniyoshi services were held Monday morning in New York, and I am leaving tomorrow noon for Woodstock, New York, where local services for Kuniyoshi will be held on Thursday morning. From there I hope to go back into the art business and find only cheerful conversation. He is a sad loss to all of us.

The Life girls have been telephoning me and are very distressed that Mr. --- (head of the National Trust, whose name I can't recall) would not state that yours was the most interesting and comprehensive museum of its kind. I pointed out to the girls that he is in a very delicate position to make such a statement - thus indicating a personal preference. I suggested that they call Meyric Rogers who was very enthusiastic, but was also on the fence. Aren't the boys strange creatures? You and I, as well as a thousand other people, <u>know</u> that there is no such other place in the country - nor can be - and I am only slightly prejudiced.

I think it is just as wish not to undo the paintings until you are ready to place them. There are three more to be shipped. The one of the "Three Children" which was cleaned turned out superbly, and the "Husband" of the beautiful girl in the yellow shawl has been held up because of the weather which makes a final spraying of protective wax difficult. Harry Newman could not find the appropriate frame for the "Lady of the Lake". I now have it here. Perhaps one of these days when a station wagon is en route to Shelburne, we can put these three pictures in it. They do not need a truck as they are of car dimensions.

I was delighted to learn that Mademoiselle finally got through and is on hand to help you. I hope, too, that she will keep you from overworking.

I am pleased that our friend, Miss Winchester, broke down. Do you mind if I telephone her about the weathervanes, as there have been some changes in your master record here after further consultation

May 26th, 1955.

Mrs. J. Watson Webb,
Shelburne, Vermont.

Dear Electra:

Life and I have become such buddies that I know practically everybody on the staff. My last contacts have been in relation to tear sheets and copies of the magazine.

I finally learned the policy of the magazine in every detail, but succeeded in convincing Mrs. Mary Alves, of the Life editorial service, that you were not setting up a newspaper stand to compete with the local distributors. Because you are a museum she will present you with about three dozen tear sheets which you, in turn, can put into a portfolio or folder, or just keep in your archives. She cannot sell copies of the magazine in quantity except to an official distributor, but we can all buy as many as we like from the newsstands. However, she will be very glad to circularize a list of 500 institutions and individuals, suggesting that they purchase a copy of the issue, listing the type of article and the date of publication. I checked up and found that this is customary and is considered excellent taste since it does not emanate from you. Thus if you will mail the list of rival institutions, friends, acquaintances, and people you do not like - not exceeding 500 - Life will do the actual selling in the customary manner.

We also have permission to publish any of the objects reproduced immediately after July 11th. I told Miss Winchester, when she 'phoned, about this ruling, and since she doesn't plan to have your article in until the August issue everything is under control. Incidently, she was delighted with my quotations from your letter relating to your enthusiasm for the magazine and for the editor, and she will either come in personally next week, or send her associate, to go through the photograph books and select the material for reproductions. I have a good many duplicate photographs here, fortunately, so that we can supply her pronto.

Now that my mother's situation is under control, and the other situation is in the past, I have been working on your photograph books again and am going along very well with the paintings. Since I am doing my own typing, I am not making little sheets for Mrs. Carlyle but am sending large carbon copies to her. She can fold them or paste them on the back of your photographs. A good deal of the mater-

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE ABBY ALDRICH ROCKEFELLER PRINT ROOM

May 25, 1953

Dear Charles:

I would appreciate it very much if you would send to the Museum the following prints which we would like to consider for purchase for the International Progam:

Ben Shahn	1 proof	Boy with Cone.	Serigraph
	1 "	Phoenix.	"
	2 "	Musical Chairs.	"
Ralston Crawford	1 "	Cologne Cathedral.	Color lithograph
	1 "	Third Avenue El.	(black & yellow.) Color lith.

It would be helpful if you could send us an itemized list with prices when delivering these prints for the International Program, Department of Circulating Exhibitions.

I will let you know as soon as possible about the Marins; but, as I said to you, we are working within a limited budged.

Sincerely, and thanks

Bill

William S. Lieberman

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

WSL:mh

May 11, 1953

Mrs. Jean Mauze
1 Beekman Place
New York, N. Y.

Dear Mrs. Mauze:

I am so sorry to have missed you when I telephoned immediately after hearing from the Heydenryk Frame Company.

When we were there I ignored to ask the price of the frame as I had no idea that there was such a tremendous difference between the simple gold moulding and the specially carved frame. As a matter of fact, I had no idea you would require the latter, thus I was horrified when the price of $195 was quoted -- wholesale for a dealer. What I had originally planned to spend was about fifty dollars maximum for a simple gold frame of that size. This leaves me in a very puzzled situation, and I wanted to discuss the matter with you before proceeding. In order to make you happy, I would stretch the point considerably by paying half of the amount. Would that be satisfactory? Wont you please let me know so that we can either choose another frame not custom made with gold leaf in that quantity, or tell him to go ahead to meet the deadline.

Sincerely yours

EGH:la

Your kindness in referring me to Mr. Mebane has brought results already and again I thank you for your help and interest.

In closing, I want you to know I feel very humble regarding the Shelburne Museum, and friends such as you at this time inspire me to try all the harder to accomplish something worthwhile and worthy of the confidence you place in me.

Looking forward to seeing you on June the 25th, I am

Sincerely yours,

(Mrs. J. Watson Webb)

Miss Alice Winchester,
ANTIQUES,
40 East 49th Street,
New York 17, New York.

May 28th, 1965.

Mr. Samuel P. Ziegler,
Art Department,
Texas Christian University,
Fort Worth, Texas.

Dear Mr. Ziegler:

Thank you for your letter.

If you have any spare clippings in connection with the exhibition, I should very much like to have them as we are always eager to know how an exhibition is received in other parts of the country.

When we receive the requisition, we shall send you the bill for the painting you retained.

Sincerely yours,

BGH:l

May 19th, 1955.

Mrs. Dorothy Ring,
4205 - 4th St., S. E.,
Washington, 20, D. C.

Dear Mrs. Ring:

From your description and sketch, the Harnett you purchased is a chromolithograph published by F. Tuchfarber Company, and distributed in large quantities in 1887 and subsequently.

If you will stop off at the Phillips Art Gallery, I am sure you will find a catalog of the first Harnett exhibition held in this gallery in 1939 and a subsequent one held in 1948. Both of these incorporate a great deal of biographical and documentary information.

Sincerely yours,

EGH:l

PAUL J. SACHS
WIDENER LIBRARY · ROOM F
CAMBRIDGE 38 · MASSACHUSETTS

KIRKLAND 7-7600
EXTENSION 2170

May 11/53

Dear Mrs. Halpert

Thank you for your wonderful letter of May 9th just at hand. Indeed I am "still enthusiastic" about the Liporin drawing. The Fogg Museum will be deeply appreciative of so generous a gift from your print collection.

As you know I wanted to purchase it when I saw it for the first time and on my recent visit I asked Mr. Alan whether I might "see" it.

Ever so many thanks!! My only official connection with the Fogg is as Honorary Curator of Drawings — but I am sure you will in due course receive "official" thanks.

Sincerely yours
Paul Sachs.

May 18th, 1953.

Mrs. Lorraine Quintal,
1719 Sherman St.,
Alameda, California.

Dear Mrs. Quintal:

We have received another notice from the Railway Express Agency, informing us that they were unable to deliver your painting because you had moved and left no forwarding address. We have instructed the express company to return it to us and we will hold it for you awaiting your further instructions.

I must, at this time, inform you that we will be in no way responsible for your painting, and that it was sent to us at your risk and is being held here at your risk, and will be returned to you in the same manner by express collect. Please let us know how much you wish the painting insured for while it is in transit, and you will be expected to pay such insurance charges.

Sincerely yours,

CA:l

May 11th, 1955.

Mr. Hayden Scott,
Davison Art Center,
Wesleyan University,
Middletown, Conn.

Dear Mr. Scott:

We shall be glad to cooperate with you in connection with the Zorach you wish to borrow for your exhibition of contemporary sculpture.

I note that you are planning to pick it up with the college station wagon, and realize the size will have to be limited because of weight. The large stone carvings of Zorach require at least three husky truckmen to handle them. Thus, the decision will have to be made between an important bronze casting and a smaller stone carving. Please let me know which you prefer.

Sincerely yours,

EGH:l

AKRON ART INSTITUTE

69 EAST MARKET STREET • AKRON 8, OHIO

GEORGE D. CULLER, *Director*

May 1, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I would be very much interested in a memorial exhibition of paintings by Niles Spencer. As a matter of fact, I have exactly the spot for it - January 12 through February 7, 1954. Twenty-five paintings would be exactly right for the gallery I have in mind, and I appreciate your thinking of me in this connection.

I shall write Mr. Maxon indicating my interest. I hope we can work something out.

Yours sincerely,

George D. Culler

Director

Toledo
Columbus
Cincinnati
Munich

May 21, 1953

Miss Halpert:

Yesterday, we mailed you six copies of Freeman, RALSTON CRAWFORD and it was noted that each was 90¢. This was a mistake on the invoice. The books actually are .90 to you but that is after the 40% discount you are allowed. Actually, the retail price of $1.50 should have been listed and your discount taken from that, making the total cost of one book to you .90.

Nancy Stallworth
Secretary
University Press
University, Alabama

May 2, 1958

Dr. Earl E. Harper, Director
School of Fine Arts
The State University of Iowa
Iowa City, Iowa

Dear Dr. Harper:

The consignment for the six pictures is enclosed. The insurance valuations are seventy-five percent of the selling prices noted on the consignment.

We shall have these paintings ready for delivery, but would like to have the approximate date if possible, of the pick up.

One of the paintings in the group was sent to the Albright Gallery, but we shall ask Mr. Schenck to withdraw it from the exhibition earlier than planned. As soon as I get the actual date, I shall arrange about the latter shipment, so that the picture will reach you in time.

Sincerely yours

EGH:a

ETCHINGS · PAINTINGS · WATER COLORS · FINE FRAMING · OIL PAINTINGS RESTORED

BORIS MIRSKI · ART GALLERY

166 NEWBURY STREET · BOSTON 16 · MASSACHUSETTS · PHONE COMMONWEALTH 6-5894

May 20, 1953

Mr. Charles Alan
The Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Charles:

Here is the signed receipt for the Aronson pictures. I accept the buck passing and will get a Levine from Stephen Stone for the Boston Art Festival. We already have in the gallery a Zerbe and a Siporin for this show. We will not tell Siporin anything about the Fogg gift and I assure you that we will be delighted to make the delivery.

Since my recent trips to New York have been so fleeting I had hardly a chance to tell you how very delighted I was with the Aronson show and how beautifully presented it was.

Mitch is keeping me on my toes with the Brandeis Festival.

With all my good wishes, I remain

As always,

B

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

15 May, 1953

The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

We assume that "Semé" by Stuart Davis
which we are about to purchase has not been copyrighted.

However, in order that there may be no doubt as to the Museum having a non-exclusive right to reproduce or cause said work to be reproduced in any medium whatever, will you please be kind enough to sign the enclosed duplicate of this letter and return it to me as evidence of your agreement that the Museum has such non-exclusive right.

Sincerely yours,

Robert B. Hale

Robert Beverly Hale
Associate Curator of
American Painting and Sculpture

P.S.: Would you be good enough to send us a bill for this?

May 20th, 1953.

Mr. Nathan Rosenbluth,
1757 Topping Avenue,
Bronx, 57, New York.

Dear Mr. Rosenbluth:

While we should be very glad to cooperate with you, it is not feasible for us to give you a valuation purely from description.

If you will bring in the painting by Kuniyoshi referred to in your letter of the 16th, I shall give you the information desired.

Sincerely yours,

CA:l

[MAY, 1953]

Denman

Dear Charles:

The painting is now insured and John says it will be all right to mail it international air mail parcel post. Please insure it for about $25.00 only and do not indicate the real value on the package either on the inside or outside. John

May 8th, 1953.

Dr. Paul J. Sachs,
Room F, Widener Library,
Harvard University,
Cambridge, 36, Mass.

Dear Dr. Sachs:

Charles Sheeler finally came to New York, and I had an opportunity of talking with him about the price of his conte crayon drawing, "Totems in Steel". I told him how much you admired the drawing, and informed him that it would eventually go to the Fogg Museum. He agreed that he would like you to have this drawing and was most willing to reduce the price from $750.00 to $500.00 for you alone. In view of the prices at which Mr. Sheeler has sold similar drawings in the past, it would seem to me that this is quite fair.

Both he and the gallery would be very happy to have this drawing in the collection of the Fogg Museum. Certainly, no greater honor could be accorded it.

As always, it was a pleasure to see you and I do hope that you will visit us the next time you are in New York.

Sincerely yours,

CA:l

THE BUTLER ART INSTITUTE
FOUNDED 1919
Gallery · 524 Wick Avenue
YOUNGSTOWN · OHIO

May 8, 1953

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Edith:

Will you please inform me by return mail if we can count on one work a piece by Kuniyoshi and Burlin for our Mid-Year Show.

A definite list has to be in the hands of Budworth soon, who will pick up paintings in New York May 25-27.

Very sincerely,

Jos. G. Butler,
Director

JGB:bj

DMFA

DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

Dear Edith:

Enclosed is a letter from Jerry Harwell which accurately describes our confusion on damage (?) to the O'Keeffe shipment on its return to N.Y. from Del Ray. Can you shed any light on the situation?

Hope to see you in N.Y. after museum meetings in Toronto & Buffalo. Will you be there around June 23 or will you have fled?

Yours,

Jerry —

5/23/53

Thomas H. Carmitchell
618 EAST KING ST. – LANCASTER, PENNA.
PHONE 3-9067

May 28, 1953
Lancaster, Pennsylvania

EDITH GREGOR HALPERT, Director
THE DOWNTOWN GALLERY
32 East 51 Street,
New York 22, New York

Dear Mrs. HALPERT:

I regret that we did not have the pleasure of having you see and evaluate the artistic paintings of RUTH HAGER, last August when both of us were in New York City on business. You wrote me under date of July 26th that you were vacationing, and would not return until September.

However, since that time Mrs. HALPERT, we have successfully projected the career of RUTH HAGER's oils and pastels in her third and fourth "one-man" shows at Harrisburg, State Museum, Pennsylvania, where 7,500 persons visited the exhibit and enthusiastically commented along this line. Incidentally she enjoys the honor of being the first and only woman to have a show at the State Capitol there.

Her fourth "one-man" exhibit was seen by a critical group of artists and critics, in addition to the average layman in Philadelphia, Pennsylvania, at the Plastic Club. She is the only member of that club from Lancaster, Pennsylvania. The show ran from October 6 to 20th inclusive, and opened in the face of critical competition from thirty-two other organizations which held their openings during that period. We dared to dare, Edith, but somehow survived and added it to her continuous march to national recognition(I sincerely believe). . .

As a result of her Harrisburg show, RUTH HAGER's fifth exhibit has been consummated to run from July 1st to July 14th 1953. It will be held at the Hershey Museum, and Mr. LIGHT, the curator indicated to me yesterday that -weather being fair - he estimates that approximately 20,000 to 25,000 persons will see about thirty of RUTH HAGER'S finest pastels and oils.

It is my earnest conviction that she has reached the point Mrs. HALPERT, in being ready for handling by one of your reputation in New York City. Please find enclosed recorded facts and publicity data to verify my remarks above, which I am forwarding for your general information and future evaluation for taking her work under your professionalcare insofar as showing her work and arranging sales which we would be willing to discuss personally with you upon receipt of an inquiry from you in the near future.

J. WATSON WEBB, JR.
11740 CRESCENDA STREET
LOS ANGELES 49, CALIFORNIA

a wise move for me, career-wise, to start out by doing a picture on an enterprise of my family's. I know this town too well to put myself out on that kind of a limb at this stage of my career. However, should a film be made on the Museum, I would be only too glad to be of any assistance possible, but I would want no credit of any kind. If you live in this town and are a part of the picture business, credits - especially a first directorial one - are of great importance.

Finally, to sum up, I really don't feel that at this time I can join you in the organization of your small intimate movie company for making educational art films. But I do want you to know that I was most interested in your idea, and maybe when I am east in July we can meet in New York and talk further on the subject.

Thank you for writing me; and perhaps we may still be working together in one way or another in an effort to bring through a film the Shelburne Museum and all it has to offer to people all over the world by showing it to them through the use of our camera and their television set.

With kindest regards,

J. Watson Webb Jr.

JWWJr.
mdu

MUSEUM OF FINE ARTS
BOSTON 15
DEPARTMENT OF PRINTS

not in the same category as yours. One by one I'll have you send us my group of yr well orig Rooster 1133 - #400: The whole poodle #1194 - 120 The little Eagle #648 - 140 &c. Then after these have been assimilated I'll come down and pick out some more. I'm afraid if I begin by running up a bill for several thousand at a time he'll weaken and say we have enough. So if you're willing send us the eagle as a starter. You never told me how much 1237, 1241 lion & rooster were or the independent pieces of chalk ware you sent me with shrine in center of photograph



and figures on either side with a row of smaller figures in front.

Yours very truly

Henry P. Rossiter

LAWRENCE A. FLEISCHMAN
19460 BURLINGTON DRIVE
DETROIT 3, MICHIGAN

May 28, 1953

Dear Edith,

You will find enclosed a check for four hundred dollars.

This closes out the Lawrence Advertising account in full.

Next we will work on our personal account.

Best wishes

Lawrence A Fleischman

May 16, 1953

R. H. Macy Co.,
Attention Miss Self
Basement Air Conditioning Department
Broadway at 34 Street
New York, N. Y.

Dear Miss Self:

Instead of sending the air conditioning unit to Mrs. Michael Watter, 1924 Rittenhouse Squre, Philadelphia will you kindly send it to The Downtown Gallery at 32 East 51 Street, to my attention.

Sincerely yours

May 16, 1953

Mr. Frederick S. Wight, Associate Director
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Fred:

I did not mean to disturb you with my comments. Had I really thought the matter was serious, I would have telephoned you immediately. Believing in the freedom of expression, I did not think of asking Stuart to change his comments.

Naturally I am delighted that you have four of our boys. Biographical notes are being sent to you. I shall also obtain from Lawrence and Sheeler some statement, although I think it would be much better for you to work directly with them. Fortunately both artists remain in or close to New York throughout the summer and we can arrange for a meeting anytime it is convenient for you, with two days notice. If I can ever get to the old correspondence, I shall dig up the Hartley letters for you. Since you seem to have considerable time, I may come through.

It will be nice to work with you again. I look forward to seeing you.

Sincerely yours

EGH:a

May 8th, 1952.

Mr. Sylvan Lang,
717 Ivy Lane,
San Antonio, Texas.

Dear Mr. Lang:

Thank you for your telegram. I should receive the Kuniyoshi from the framer today, and we will make every effort to ship the paintings to you tomorrow.

I was very surprised to learn that you had moved. Did you decide to buy a house rather then build one yourself? Best regards to Mrs. Lang and you,

Sincerely yours,

CA:l

UNIVERSITY OF MIAMI

CORAL GABLES (UNIVERSITY BRANCH) 46, FLORIDA

LOWE GALLERY

ALLAN McNAB, *Director*

May 18, 1953

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

My annual trip to the north looks like it may be during the last two weeks of June to take in the meetings in Buffalo.

Are you going to be in the gallery at that time? There are several things I would like to talk over with you.

Sincerely yours

Allan McNab
Director

AMcN:gc

THE UNIVERSITY OF WISCONSIN
THE SCHOOL OF EDUCATION
MADISON

DEPARTMENT OF ART EDUCATION
219 EDUCATION BUILDING

May 18, 1953

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

This letter is to confirm the selections of drawings made by Professor Meeker at your gallery for our "Contemporary American Drawing" exhibition. I have listed a Siporin drawing "Promenade", a Zerbe "Woman on Trapeze", a Levine "Head No. 1", and a Knipschild "Airview". Of the two Kuniyoshi drawings Professor Meeker looked at we have decided to take the unframed one, "Girl in Chemise".

In addition to these, could you pick out for us and include in the shipment, a representative drawing by William Zorach, Ben Shahn, David Fredenthal, William Brice and Edward Millman. Because of our limited funds for shipping we are unable to take framed work, but the drawings may be either matted or unmatted. All work will be exhibited under glass, however.

We would like the drawings to arrive here on or before July 1. Thank you for your help and cooperation.

Cordially yours,

Warrington W. Colescott

Warrington W. Colescott, Chairman
Summer Exhibition Committee

WWC:nkh